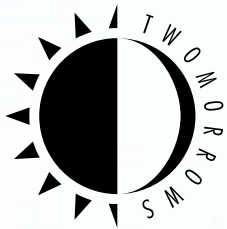


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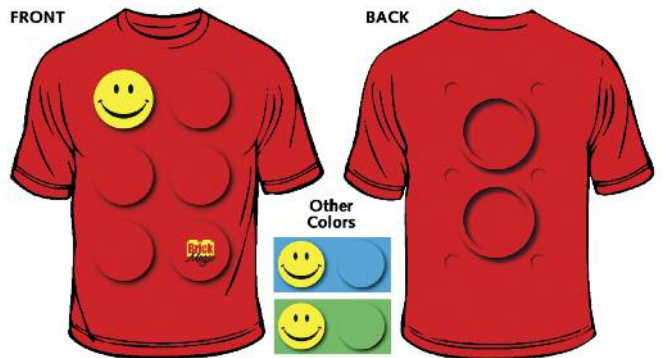


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Right: Luis Castañada's *Starcraft* Space Marine.
Photo by Mark Stafford.

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*Space Marines! Built by Mark Stafford and
Luis Castañeda.*
Photo by Mark Stafford



From the Editor:

Been busy over here!

In the past couple of months, I have been at one end of the country to go to a convention, then to the other for the opening of a new park! Between that, I helped out on a local LEGO event and have been sending notes far and wide for the magazine.

It gets hectic, especially toward deadline. And sometimes it gets a little tiring. What reenergizes me is the feedback I get when I travel. People

know me and recognize me, and while that is nice, what is really nice is that they more often than not are happy with *BrickJournal* and what it covers, which is a credit to the writers and photographers who make this magazine happen.

This issue is a little more “spacey-wacey” than usual. There’s space building, but not the normal stuff you would expect to see. Have fun reading and exploring!

Also, look for the new book *The Cult of LEGO* by No Starch Press. I helped out on it, and it’s a good book for those new to the community!

Joe Meno
Editor

P.S. Have ideas or comments? Drop me a line at admin@brickjournal.com. I’m open to suggestions and comments and will do my best to reply.

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Glossary

AFOL (Adult Fan of LEGO)

NLSO (Non-LEGO Significant Other)

MOC (My Own Creation)

TLG (The LEGO Group)

BURP (Big Ugly Rock Piece)

LURP (Little Ugly Rock Piece)

POOP (Pieces—that can be or should be made—Of Other Pieces)

SNOT (Studs Not on Top)

LUG (LEGO Users Group)

LTC (LEGO Train Club)

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"I'm going to need all the help of you guys to do the countdown and I hope and pray that this works..." So spoke LEGOLAND Florida General Manager Adrian Jones (above) to a crowd of thousands as he put his hands on a lever to open the park on October 15, 2011. The countdown started at 5 seconds with the crowd joining in a deafening crescendo as the numbers quickly dwindled... 4 ... 3 ... 2 ... 1... and at zero, the lever was pulled by Adrian, and confetti cannons fired to celebrate the opening of the gates to the public.

Apparently it worked.

Thousands of people came that day to this new park, the first to open in Central Florida in a decade. What they saw was a park that was once another park, Cypress Gardens, but had been transformed to a theme park that appeals to a different crowd than the other theme parks an hour away.

The media got a peek at the park a day before Grand Opening with a ceremony that placed the last brick, the Golden Brick, on the last model. Present for the occasion were local officials and representatives of the LEGO Group and Merlin Entertainments Group, the company behind the LEGOLAND parks.

Speaking for the park was Adrian Jones, and speaking for Merlin Entertainments was Nick Varney, Chief Executive Officer of the company. Both thanked local officials and staff, and looked to the future with the park. Adrian stated, "Some people think that this is the end of the Cypress Gardens era,

LEGOLAND® Florida Opens!!!

*Article by Joe Meno
Photography by Joe Meno
and Chip Litherland*

but I would prefer to think of this as a new beginning, the opening of LEGOLAND Florida, which inherited all the beauty, the character, the personality and soul of what Cypress Gardens had and made special... This is only the beginning though. LEGOLAND Florida coming to the old site of Cypress Gardens is not the change... It's actually the catalyst of a broader change that the whole community has to play a part as we move forward."

Nick echoed these remarks: "Something very special is happening here today and what I think is remarkable is normally a project of this magnitude would take seven to eight years from original conception to opening. And yet, we only acquired Cypress Gardens in January of last year and only set foot on the site a little over three years ago. And what's been done was thanks to a lot of people's extraordinary support and effort."



A long view of Pirate Bay.



Kjeld Kirk Kristiansen, owner of the LEGO Group (left), presents the Golden Brick to Adrian Jones, General Manager of LEGOLAND Florida (right).



Adrian with the Golden Brick.

After both of the men's remarks, the presentation of the Golden Brick had surprise in store for everyone — the person presenting the brick was the owner of the LEGO Group, Kjeld Kirk Kristiansen! After receiving the brick, Adrian inserted it on the top of a tentacle of a red octopus model and officially opened the park.

Exploring the Park

LEGOLAND Florida is 150 acres in size, making it the largest park in the LEGOLAND family. From Cypress Gardens came two rides that are new to the LEGOLAND parks (a wooden roller coaster and a suspended coaster) and facilities for a water ski show. Rather than take down these attractions, Merlin rethemed the rides and show, making the wooden coaster the Coastasaurus and the suspended ride the Flight School. The show became a pirate ski show, with LEGO minifigures as well as performers taking to the water. Cypress Gardens itself also has been preserved with plants and settings restored to its former beauty.

For the LEGO fan, the park has a Miniland, with open-air animated displays of various national cities. This Miniland includes Florida, with displays of Miami, Tampa, and Key West. There's another display that is unique to LEGOLAND Florida — the Pirate Bay. Here, pirates and their ships cruise along the ports and shores of an unnamed town.

There's also hidden figures in the displays — according to Jason Miller, Master Model Builder at the park, look for the following in Grand Central Terminal alone:

- Agent J and K from *Men in Black*
- Marty and Doc from *Back to the Future*
- The three nuns from *Sister Act*
- Superman

There are other people in different parts of Miniland, including Indiana Jones, Darth Vader, Marilyn Monroe, and Samuel L. Jackson. Looking for them is a challenging but fun undertaking, and it's more fun with friends!

The other area that LEGO fans will enjoy is the LEGO Factory Tour. While the display is geared toward children, the Factory shop has a tremendous collection of LEGO bricks and elements available to buy by the pound!


There's a lot to explore and see, from Miniland to the rides and the stores. The CEO of the LEGO Group, Jørgen Vig Knudstorp, remarked after his visit: "I do agree (with



many) that this is the most beautiful location of all the parks worldwide. Some of the rides are unique and inspiring, and I very much enjoyed Miniland. Still, of course, the park will get better over the years... but I am truly happy with the park and very excited that this could happen through a tight and constructive collaboration between LEGO Group and Merlin Entertainments Group."

"I think every fan will appreciate Miniland and the big models at various spots around the park. The selection in the stores is also good."

Next year, there will be more with the opening of a water park at LEGOLAND Florida, and more expansions.

But it all started with a pull of a lever. 

BrickJournal will have a more extensive look at LEGOLAND Florida in an upcoming issue. In the meantime, you can go to www.legoland.com to find out more about the park!



The opening day crowd lines up to enter the park.

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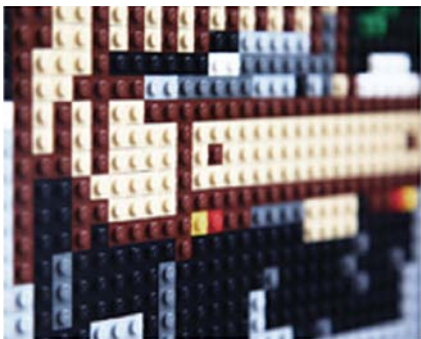
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Article by Nicholas Foo
Photography provided by
Ogilvy & Mather



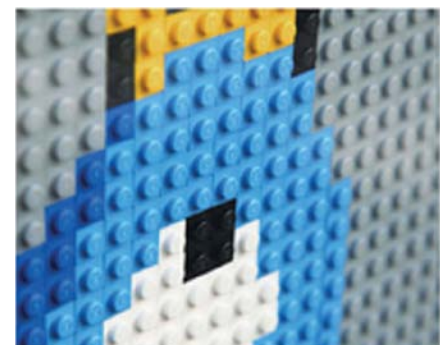
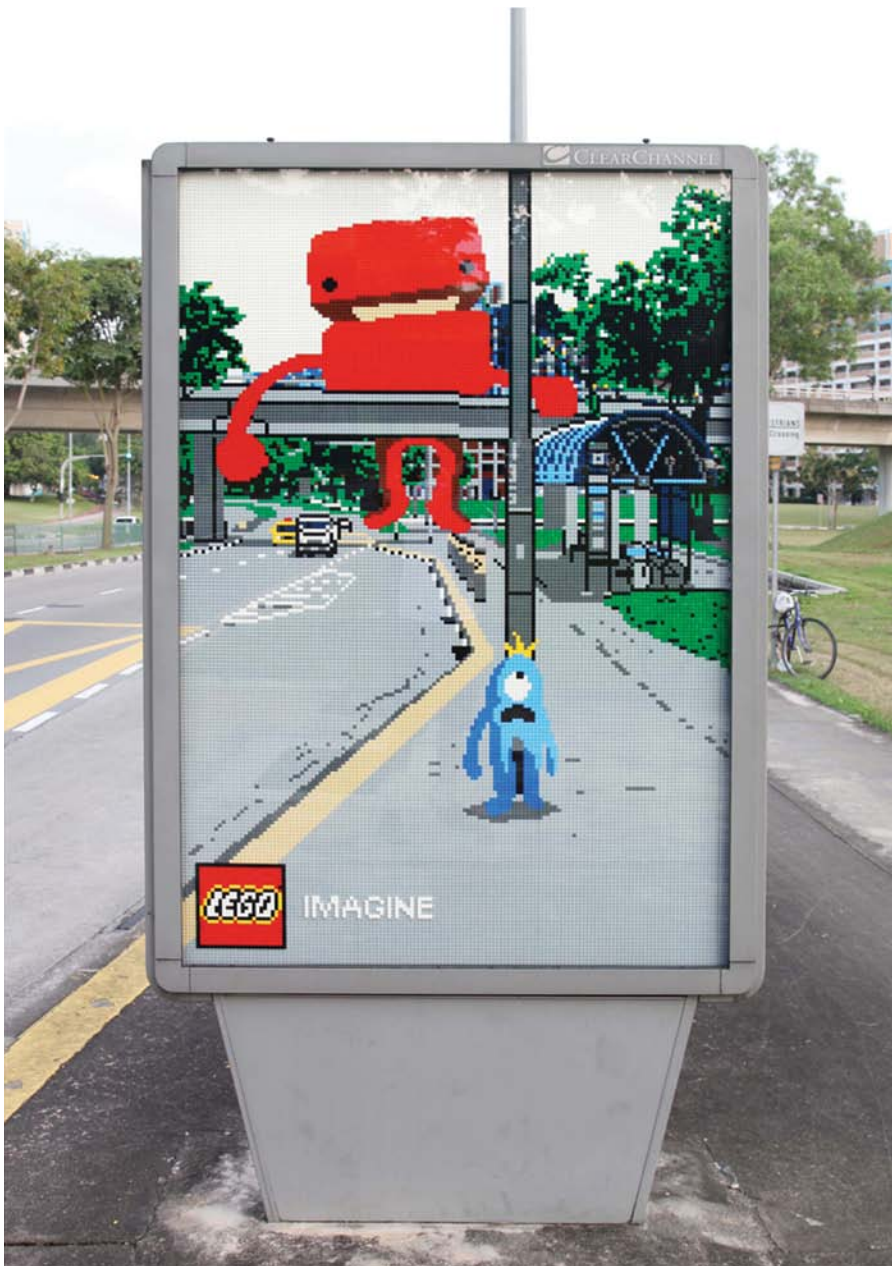
Top right: The Whale mosaic on display in Singapore. Display space was provided by Clear Channel Singapore.

Above: Closeups of the Whale mosaic.

Nicholas Foo, a LEGO Certified Professional, made some award-winning mosaics. He talks about the project:

These 3 murals were commissioned by Ogilvy & Mather and completed in March 2011. Titled *Whale*, *Monster*, and *Caterpillar*, the murals were mounted in 3 bus stop shelters (adshels) at different locations in Singapore. When viewed from the front, these murals would blend with the background, even in their illustrative and studs-out form.

Working with the creative team, the technical details and dimensions were worked out before I was given the photo collages to sketch out and dot ink.



Each piece measures around 1.2m x 1.8m (4 ft x 5.85 ft) and used a total of over 97,000 1 x 1 plates.

These 3 murals were submitted as entries in the Cannes Lions International Festival of Creativity 2011. All 3 pieces picked up a Silver Lion and *Whale* also made its way into the finals in illustration for the Design Category.

This was surely one the more quirky mural projects I've done so far. The sketching and dot inking process from photo collages was quite tricky in some areas but I'm happy with the final results.

Congratulations to Nicholas, Ogilvy & Mather and RedCard! 



You can see Nicholas' work at <http://blackbulb-creations.blogspot.com/> or you can jump to his webpage by scanning this QR code!

*Top Left: The Monster mosaic on display in Singapore.
Above Right: Closeups of the Monster mosaic.
Right: The Caterpillar mosaic on display.*





John with his Transformers 2 diorama, "Help!... Save me Brother!"

John Ho: Mecha Builder and More!

Article by Matthew Hocker
Photography by John Ho

Up until recently, I have been living and working in Mainland China. When I found out that Bricks Adventure, a LEGO exhibition in Hong Kong, would be held in January, 2011 I knew I had to check it out. While there, I had the opportunity to meet John Ho, a Hong Kong AFOL and the "curator" of the exhibition. John had some excellent MOCs on hand, many of which fell under the theme of Mecha. I knew I had to interview John about his work.

Matt Hocker: How long have you been building with LEGO bricks?

John Ho: For the record, I never stopped playing with LEGO bricks. Back in time, before I completely focused on building with LEGO bricks, I used them as supplementary parts for my toy collection. In late 2007, I discovered on the Internet that there were many people creating different kinds of MOCs, and I started to spend hours looking at MOCs on websites like The Brothers Brick. They amazed me so much that I started to focus on building my own LEGO creations. It's been four years since then, and I'm still building.

MH: What is your favorite LEGO set, and why is it your favorite?

JH: I don't really build the LEGO sets I get before I sort the pieces and put them in my MOCs parts shelf. Yet, I would say that I love the 10191 and 10192 sets (Star Justice was originally a MOC theme, so it's kind of cheating, right? LOL). Sets 10191 and 10192 are my favorites because I love the color scheme and overall design, and I am personally a sci-fi fan.

MH: Describe your building philosophy.

JH: I have always believed that a toy is not only a toy. It all depends on how you treat it. (You could probably guess that I was an art student back in University.) For me, LEGO is a raw material for art, and I believe there are no differences between a good illustration and a good MOC because it is still a kind of a design. LEGO is a form of expression for our creativity, and that is how we should treat it.

Yet, I usually build MOCs according to scale. I try to build models in minifig scale all the time, so scale is a part of my building philosophy too, I guess.



The City University of Hong Kong logo, made by John as a college art assignment.

MH: What do you like to build?

JH: Mecha is my focus area of building, and this genre has been my favorite since I was a kid. I guess I was influenced by Japanese animation as a kid, such as Gundam. I am also interested in building other themes. For example, I had also tried to build the City University of Hong Kong logo as a university art assignment. (It's kind of fun to include a personal interest in your studies and get an A out of it, LOL). In the meantime, I am developing a few plans for building an army similar in style to Warhammer 40K (a tabletop war game), so, I would say that sci-fi related stuff is what I like to build too.

MH: Where do you draw inspiration from when building your MOCs?/Where do you find inspiration for your models? (Could you give examples, citing specific MOCs that reflect each inspiration?)

JH: My inspiration mainly comes from two sources that are directly related to my building theme. For themes like *The Matrix*, *Transformers* (the movie), Japanese animation or logo of the University, I usually spend two to three days studying pictures of the subject I want to build, trying to get the overall feeling of it. As you might notice, my renditions of the *Transformers* are not actual replicas. They are more like a different design of the same character from the movie. Therefore, I would say the inspiration for these creations comes from my first impression of them. What I do is recreate that first impression so everyone can recognize what I am building right away. In other words, it is a likeness.

The second part of my inspiration comes from my interest in looking at concept art. I have over five gigabytes of concept art on my iPod Touch, and I will quickly page through the pictures. It's kind of like how a writer reads a lot of books before he starts to write his own stuff. I guess I spend one hour per day studying these random images I collect from the Internet.

MH: Out of all of the MOCs you have made, which has been your favorite one? Why?

JH: This is a difficult one, but I will try my best. Although the Twins from *Transformers* gave me a lot of attention from MOC builders around the world, I think that I am not yet satisfied with the design. (In fact, I am still modifying the design.) My personal favorite is the *Matrix* APU I built this year. I had built another version of the APU in 2008, and rebuilding the same MOC after a few years actually gave me a clear sense of improvement in terms of the use of parts and building techniques.



Above: Two of John's color robots.



Skids, one of the Twins from *Transformers 2*, doing what he does best...making trouble.



MH: What are the biggest challenges you face when building Mechs out of LEGO bricks?

JH: In my point of view, building Mechs is about three major aspects — movability, posing and scale. Movability represents how many different poses you can come up with in the MOC. For example, will the wrist have 180 degrees of movement or only 90 degrees? To me, the biggest challenge is to keep the balance between these aspects. It's really tricky, and sometimes I have to give up an idea to make the model stable and maintain this balance.

The APU mecha from the Matrix films. This version, built in 2009, was a revision from a previous version for better posing and detail.



MH: What was the most complicated MOC you made, and why was it difficult?

JH: Definitely the Orc camp. I never spend more than a month building a MOC, and the Orc camp will break that record for sure. It is a recreation of an Orc base camp from *Warcraft 3*, and the curved tops are really difficult to make with bricks. Also, a difficult issue for me is how to make the MOCs stand out 3-dimensionally by using only a dark color like brown.

Inspired by the World of Warcraft, John is in the process of creating an Orc camp.

Note the curves in the roof, which are difficult to achieve.



John's Building Process

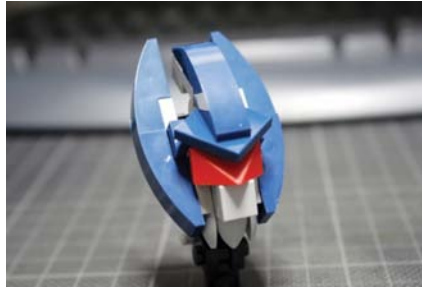
MH: Could you explain the designing process behind one of your MOCs?

JH: I don't usually keep track of how I create a MOC, but I luckily took pictures during the production process of the "earth mode" Soundwave from *Transformers*.

First Stage: I do research, which mainly includes watching the movie over and over again on DVD and searching the internet for concept art or HD pictures from the movie. I do this just to get the basic idea of how the finished model should look and feel.

Second Stage (The drafting stage, at right): I collect parts and try to come up with the main body parts. For Soundwave, those were the head and chest. First, I came up with the idea of what part I would use for Soundwave's eyes, and then I spent a few days exploring different ways to create the entire head. The main purpose for this stage is to create the overall style of the

MOC and explore different building methods that can be used in later development.



Third stage: (below) Once I finish the drafting stage, I come up with the final scale of the model.



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Fourth stage: I re-modify sections of the MOC to match the basic style of the original character.




Fifth stage: I compare the modified version with the impression of the original concept. If the likeness isn't close enough, I go back to stage four.

MH: What advice do you have for AFOLs who are new to the hobby?

JH: No need to rush yourself creating a unique building style. Instead, spend time studying others' MOCs. That really helps me. You will come up with your own style over the course of building your MOCs.

MH: What are the greatest challenges of being an AFOL in Hong Kong, and how do you address them?

JH: SMALL HOUSES! Most of the Hong Kong AFOLs share with their family a flat that is around 500 square feet in size. I didn't really solve this problem by renting a workshop in an industrial area. Instead, I use more boxes to keep everything in place, and I try not to build anything bigger than 48 x 48 studs. LOL! 



You can see John's Flickr feed at: http://www.flickr.com/photos/iced_coffee/ or you can jump to the gallery by scanning this QR code!





Matt's Starcraft collection.

Building Starcraft in LEGO Bricks: A New Game

In 2009, a LEGO fan took it upon himself to build some of the crafts and units in the Starcraft II game. Problem was, the game wasn't out yet! So the fan took matters into his own hands..

Article and Photography by Matt DeLanoy

The war begins!



Years ago I, like many other fans, was eagerly anticipating the sequel to one of the greatest computer games of all time. A year later I was still anticipating it. And then another year after that. Eventually, I got tired of waiting to once again enter the world of *Starcraft* and instead brought Starcraft into my own.

I did a bunch of research and pulled as many promotional images and videos as I could find. After I selected a unit to build, I then needed to figure out the one of most important aspects: scale.

In a project like this, scale is very important to determine right at the outset. You want to work at a size that seems reasonable and allows for a certain amount of detail. The one-stud-to-one-foot ratio works well in some scenarios, but in others you will quickly find yourself running out of bricks, money, time, patience, or all of the above.

I settled on a size that gave the appearance of minifig scale, but in actuality was closer to "game" scale. Players of the game are aware that almost none of the playable units are in scale with each other, instead sized relative to their threat level. The basic soldier units are nearly half as big as some vehicles, and the massive battle ships are a fraction of what they should be. My creations, then, would emulate the scale of what you would see on the computer screen.

Color is another important aspect to the game, with each team having a unique color for easy identification on the battleground. I chose to go with red for the Terran (human) units, blue for the Protoss aliens, and orange for the Zerg aliens.

In every build I do, there is usually a single starting point, some aspect of the model that will influence the size, shape, and style of the rest of the creation. For the Banshee VTOL gunship, that was the circular “wings” which house the propellers. Once completed to my satisfaction, the rest of the ship fell into place through much trial and error over the next week.

One aspect I’m proud of on this ship is the decorative “teeth.” While this is certainly a common enough decoration for ships and vehicles, the effect is usually achieved by paint. I’m certainly not averse to making custom decals, but I think the effect I achieved using LEGO teeth pieces turned out much better.

After then building the wheeled Hellion vehicle and the enemy Immortal, I then turned my attentions smaller, hoping for a simpler build with the basic Marine unit. But, it wasn’t as easy as I hoped.

The marines of *Starcraft*, as in many sci-fi properties, have massive shoulder pads and armor. I wanted to show this while

still making the marine minifig sized. In the end I was still able to use standard legs, head and helmet pieces, but the torso was replaced by a 4-side-studded brick to which I then attached the arms and back gear. I don’t know if I’m the first to use helmets as shoulder pads, but the effect works very well.

The marines are finished off by a very useful but unfortunately rare part. Back in 2007, LEGO had a short run of minifig-scale Bionicle sets. The characters in those sets provided many useful parts — for the marines, I used the arms as both arms (reversed) and air tanks. Later on, I also used the legs part for the Protoss Zealot figures.

I certainly couldn’t leave my Terrans with no one to fight, so I turned my attentions to the Protoss race. It was here that the stylistic differences between the teams started to become much more apparent. Whereas the Terran units evoke a cold, industrial feel, the other race of intelligent beings are made out to be highly evolved in their style. Graceful lines accentuate advanced robotics and elegance seems to win out over function. I attempted to meet this challenge by using curved and smooth-faced elements.

In stark contrast to the Protoss are the Zerg — a race of aliens which have no ships or vehicles but are themselves their instruments of war. It was a completely different challenge — one which I gave up on for several months until I finally forced myself back. Creating an organic creature from hard plastic parts isn’t easy. To accomplish this, I ended up using many hinged parts as well as rods and clips to give the illusion of organic curves. When that doesn’t work as well, teeth and horns (and croissants) do well to illustrate the monstrous aspects of creatures.

Whenever I build, I do so for two main reasons. The first is for myself — this is a great, fun hobby, and through it I can exercise the full extent of my creative desires. Secondly, though, I build



The Terran Banshee, a ground support craft.



The Terran Hellion.

The Terran Space Marine retreats from Zerglings.



for other people — through the Internet, displays, and shows I can show my creations to the world and possibly even inspire a new generation of builders. To do so, however, I always endeavor to display my creations in the best way possible.

My full *Starcraft II* display was first shown off at Brickworld 2009. Mindful of where I wanted the focus to lay, I wanted to give my creations a stage on which to display that did not overshadow the creations. So I created a simple two-tiered environment, similar to the way the worlds are displayed in the game. The stage was not very detailed, because the stage was not the focus — however, I did take the time to add a mosaic background of the game's logo set against black. This serves to diminish visual distraction (from whatever lies behind the display) and also to give identity to the whole set.

The world of *Starcraft* is immense, and I personally have only scratched the surface with my creations. There are many other talented builders working in this theme. If you haven't already, I invite you to seek out the work of Sven Junga on Flickr — some truly awesome creations, including the mighty Thor walker. There are also numerous battle cruisers out there.

It has been a while since I last entered this world, but I will not say that I am finished with the theme. You never know when inspiration will hit, and there are still more games left to further inspire and motivate.



The Terran Medivac.



A SCV, the building unit for the Terrans.



The Protoss Immortal.

The Starcraft display at Brickworld.



A Probe, the building unit for the Protoss.



You can see Matt's work at his Flickr gallery: http://www.flickr.com/photos/pepa_quin/ or by scanning this QR code!



Outside the Oblong: The Animation Secrets of Chris Salt

Article by Peter Reid

Photography by Chris Salt

Chris Salt has been making animated LEGO films for nearly a decade, and is a master of his craft. He is the man behind Oblong Pictures, and has spawned a legacy which has been viewed by millions. To find him on YouTube, search for 'Oldscratch' (with a zero, not an O).

Chris took time out of his hectic schedule to chat with BrickJournal about his methods, his dreams, and moving things just a tiny amount.

The Golden Age Of Steam — This was a quick mock-up. To get everyone in focus, I had to take six separate shots of the carriage with different focus settings and then merge them all into one.

Peter Reid: Hi Chris, it is great to speak with you. I have always wanted to ask, do you have any formal background in animation?

Chris Salt: I don't have any background at all in any kind of filmmaking. I've always enjoyed watching animated films but, growing up in the '70s and '80s, it never seemed like something you could really do as a hobby without spending an awful lot of money.

It was only some time around 2001, when a work colleague brought a cheap digital camera into the office, that I realized how much things had moved on. The camera came with some basic stop-motion animation software and he spent a lunch break filming paperclips and toys moving around on his desk. I went out a few days later and bought a cheap camera, then stopped by my parents' house to collect the old LEGO collection that had been gathering dust for 20 years. That was it — I'd got the bug.

PR: Your earliest footage (viewable on the YouTube account "Hurtinator") seems very basic. You took a huge leap forward with your first proper film (*Out Of Time*). What made you suddenly start taking it seriously?

CS: Those grainy old clips on YouTube were my very first attempts at figuring out the animation process and learning what you can and can't do with minifigs. I spent a few afternoons playing around with different things so I could get an idea whether it was something I could do, and whether it was worth buying a better camera and expanding my meager childhood LEGO collection.

PR: *Out Of Time* was a story about a couple of regular guys who meet up with some time travelers and find

themselves inheriting a time machine...

CS: Ha ha, yes. Early on, I was planning to make an epic pirate story — a real swashbuckler. The jump from ten-second test clips to a sweeping tale of love and vengeance on the high seas seemed a bit too big though, so I thought I'd try something a bit simpler first.

I came up with the idea for *Out Of Time* to see how easy it would be to make a film that had a bit of a story. It was supposed to be just two guys in a room talking to each other but it kind of grew as I got more confident.

PR: You've said in the past that *Out Of Time*, which was filmed in 2003, was planned as a trilogy. Will we ever see the other two parts?

CS: If I'm completely honest, it wasn't planned as a trilogy right from the start. However, by the time I finished work on the first film, I had a rough idea where to take the story in parts 2 and 3. I made the mistake of telling people this, and they started asking when it was going to happen. Right now, I've written some scripts and I'm thinking of setting some time aside this year to finally make them.

PR: Your more recent films feature talking minifigs with full lip-synching, which looks amazing. Will you be using this approach in the *Out Of Time* sequels? Or will you stick to the same methods that you used in the first film?

CS: I've been making these films for a few years now and my building skills have come a long way in that time. As you know, I'm also calling on the services of some expert builders for some of the props, so I think the sequels are going to look significantly different to the original.

If I can find the time to do a good job, I'd quite like to remake it so that the three films look like they belong together.

PR: Speaking of your skills, you have the ability to coax the most wonderful performances out of minifigs, even though they only have seven points of articulation. Are you comfortable working with such a limited range of movement?

CS: In a lot of ways, the limitations make things easier. Sometimes it would be nice to have a minifig scratch his chin or hold a rifle properly but, for the most part, I'm happy with what you can achieve.

The limitations speed things up too. Because there's only seven points of articulation to worry about, in a fairly straightforward scene, I can shoot between four and ten seconds of footage an hour. When Nick Park was shooting *Chicken Run* at Aardman, an animator would typically only manage a couple of *seconds* of footage per day.

PR: Several of your films reference the LEGO Space theme. Are you a big fan of LEGO Space Themes?

CS: I've always been a science-fiction fan and the Classic Space theme appeared at just the right time for me as a kid, so I've always had a soft spot for that era. If I can work a spaceman or a robot into a film, I will.

PR: Which of your films are you most proud of?

CS: That's a difficult question to answer because I'm never one hundred percent happy with any of my films. There are always shots where I know that I had to cut corners to get something done.



In the Office - Setting up the first shot on a new film, with placeholder Post-its and computer screen.



On Stage - The lights and animated backdrop were added digitally after shooting the stop-motion.



Shooting Day for Night - Switch off one light, cover the other with a blue gel, and presto! It's night time.



Steamy Shower Scene - The shower effect was easy to mock up in Photoshop but took a lot longer to animate properly.



Football Action - My first attempt at filming in slow-motion.



It's All in The Details - Using two separate compositions for his face, (one for the face and one for the zigzag) and matching all the keyframes by hand means that I could use different blending modes to keep the eyes and teeth white while still giving the impression that the hair shadow is falling on the zigzag. This technique gave me the best of both worlds.



A Face in the Crowd - Blocking out a shot from near the end of my Knucklehead music video. It was an interesting experience animating all those rock monsters singing along to the chorus.

I think the film I'm proudest of is probably *Words Of Wisdom*, which is a simple story of a guy making a stop-motion film. Kids who are starting out in LEGO animation have told me that they've shown that to their parents to try to explain why they enjoy doing it, which is a nice thing to hear.

PR: Are there any animators you particularly admire? (LEGO and non-LEGO)

CS: There are plenty. In the area of animation in general, Nick Park, creator of *Wallace and Gromit*, is an obvious one. Also Tex Avery of Warner Brothers fame, John Lasseter from Pixar, and John Kricfalusi, who was the brains behind *Ren and Stimpy*. And I enjoy the more avant-garde stop-motion animators like Jan Svankmeyer and the Brothers Quay.

Within the LEGO animation field, Jay Silver's *Gauntlet* and *Rise of the Empire* were huge inspirations when I was starting out. I'm also a big fan of James Morr (spastikchuwawa on YouTube) and Keshen (Keshen8 on YouTube). James in particular is doing a lot of interesting things with traditional animation techniques, using them to stretch the seven points of articulation to their limits.

PR: Some of your films have very impressive view counts. You are reaching a wider audience via YouTube. How does it feel to be an Internet sensation? Does your audience differ from the normal LEGO crowd?

CS: There's a large audience of people out there who feel warmly towards LEGO without necessarily classing themselves as fans. They seem to get a kick out of just seeing these toys moving around and doing their own thing.

Strangely, I've found that AFOLS can be a slightly tougher crowd. I think they see LEGO all the time so the novelty factor isn't there for them so much. Recently, I've been making an effort to give them something interesting to look at within the films — putting a bit more detail into the backgrounds, using some more advanced techniques and, most importantly, borrowing models from people who are a lot better at building than I am.

PR: You've won several animation competitions. In which of these do you take most pride?

CS: I'm always grateful to win things but I think my proudest moments come more from hearing that the films I've made have inspired other people to have a crack at animating or filmmaking.

PR: Have any famous people seen your work?

CS: I know there are a few people that I admire in the world of entertainment that have seen and enjoyed the films I've made but I don't know if they'd be considered famous by conventional standards. I do like to imagine that *Changes (for 6 Music)* is in heavy rotation in the Bowie household though.

PR: What advice would you give to someone who wants to be a LEGO animator?

CS: Animating can be a very frustrating process, and it's easy to get discouraged, so start small, play around and have fun. There'll be plenty of time to make your *Star Wars* prequel or your epic pirate movie later, once you've honed your skills.

PR: Do you have anything in production right now?

CS: That would depend on your definition of “in production.” About three years ago, I started making a *Blacktron* film as a test run for the facial animation techniques that I’m using now. It’s been about 70% finished for a while now, and I really should just get on and do that last 30%. It’s not all that exciting — mainly just two guys talking again — but it covers an interesting moment in *Blacktron* history and I think it deserves to see the light of day at some point.

PR: Thank you for talking to me, Chris. We look forward to seeing your next project. 



Jane’s Brain: Behind the Scenes - The street. Notice the absence of the “Shopco” lettering from the storefront. That was added in afterwards with a bit of Photoshop trickery.

Equipment and Techniques and Tips:

Everything before *Bowling For Sandercoe* was shot with a Logitech QuickCam Pro 4000 webcam. Everything from that to *Reservoir Squads* was shot with a Panasonic NV-GS280 DV camcorder. Right now I use a Quickcam Pro 9000, and use Stop Motion Pro 4 to capture footage and Sony Vegas 4 to edit everything together.

I started out using Photoshop for special effects, working on each individual frame. I now have an old version of After Effects that I use for things like mouth animation.

If you want to know the basics of how the mouth animation is done, look at the description for *Knucklehead* — there’s a link there to the tutorial I used.

I use 2 or 3 regular halogen desk lamps to light my sets.



Braaaaaaiiiiiinnsssss - Custom zombie face for a quick test film I did: www.youtube.com/watch?v=n0tgh4xN6c.



Face Time - This is the way I set up animated faces — I use a semi-transparent yellow layer and a layer with a grid layout to make sure the cylindrical head shape is the right size and alignment, then switch those layers off for the final render.



You can see Chris’ work at <http://www.youtube.com/user/OldScratch#p/u> or you can jump to his Youtube gallery by scanning this QR code!

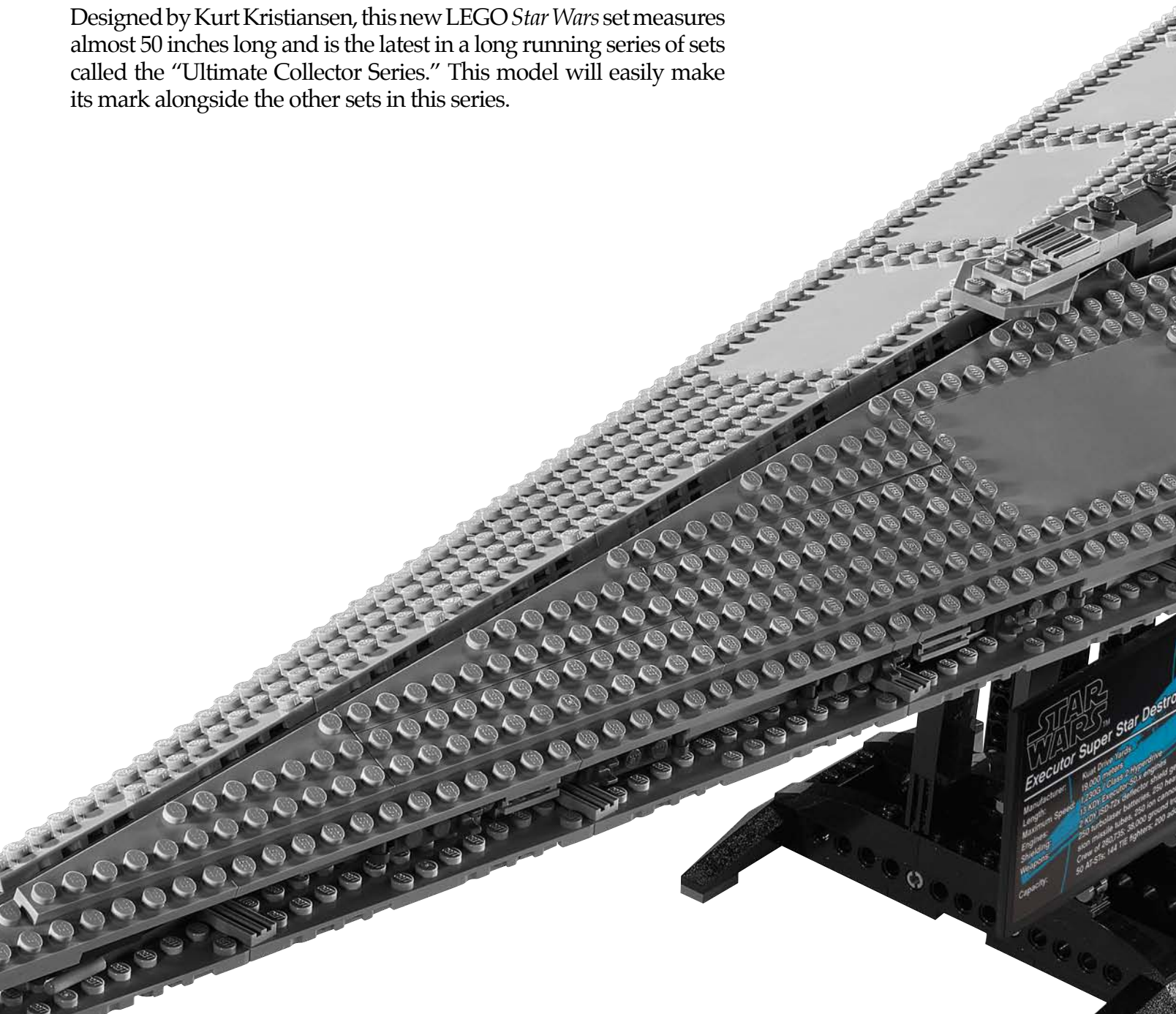
Set Review

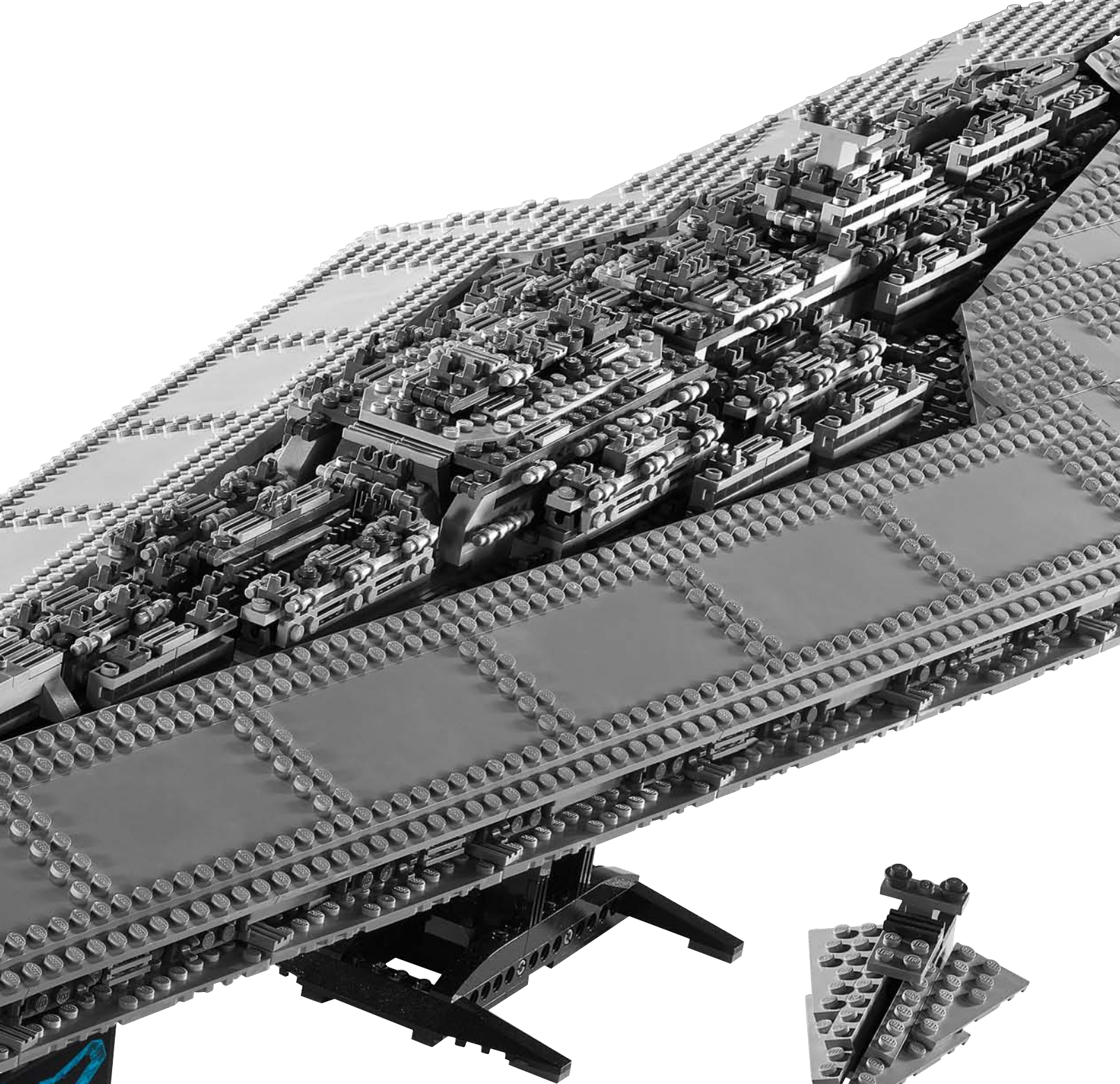
The Super Star Destroyer

Darth Vader's command ship comes alive in this exclusive LEGO UCS set.

Article by Geoff Gray

Designed by Kurt Kristiansen, this new LEGO *Star Wars* set measures almost 50 inches long and is the latest in a long running series of sets called the "Ultimate Collector Series." This model will easily make its mark alongside the other sets in this series.





At the end of 2009, I got a chance to review the LEGO *Star Wars* set *Tantive IV*, the latest in their Ultimate Collectors Series. I gave a brief background of the UCS sets and the movie timeline. Recently, the LEGO Group released a new set called the “Super Star Destroyer.” It is not the biggest set they have ever released, but it is indeed the longest. It also brings to life a vessel from *Star Wars Episode 5* that is one of the most massive ships in the Empire’s fleet, and is Darth Vader’s fleet flagship. When I found out about the release of the set, I got in touch with the people at The LEGO Group and asked if I could review it. Two weeks later, a package arrived at my door and I got very excited, and so did the dogs (for those that have read my past articles, you know the dogs love LEGO as much as I do). We unpacked the set and started checking out everything for the review. I got out my camera, the board I use to build on, a supply of paper plates (for sorting), my small “Ott-Lite” desk lamp that has been so valuable with sets in the past, and my Netflix account cranking through episodes of *Law and Order: Criminal Intent*.



The Packaging:

The set comes in a sturdy cardboard box, with all of the pieces and instructions in separate smaller boxes inside. I love the fact that the large kits are now shipping with instruction books in their own bag or box. I have had a number of instruction books come out

of the boxes in pretty bad shape in the past, but not this time. When I opened the boxes of parts, I discovered that this set was a modular build where the bags had been labeled with numbers for each major step. The build is broken into seven different sections, so there is no need to have every bag opened at the same time. This is different than previous UCS models like the *Tantive IV* and the original ISD.

The Sorting:

I do not know why I decided to sort all of the pieces to the level I did. I usually just pour each bag onto a different plate, but this time I actually stacked all pieces together wherever I could. I’m pretty sure this did not make the build any faster, but it was relaxing to me. One thing that made the sorting and piece finding MUCH easier was the splitting of left and right “wing” elements into separate bags. In the past you would often find both sides in the same bag.



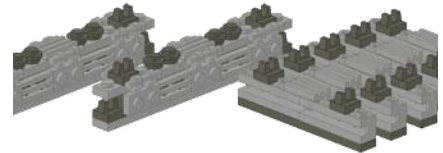
The Build

The design of the steps is well thought out and makes the build very enjoyable. The first step involved building the bottom of the actual ship. This part was fairly flat and wedge-shaped. It contained a small amount of Technic pieces to start building the skeletal structure. The second step added much more of the skeletal structure, as well as the angled Technic brick sections used on outside edges of the



The mutts are as anxious to get going as I am model. By the time steps 1 and 2 were completed, the set measured almost 46 inches long.

The next couple of steps started fleshing out some of the city-like details of the middle of the set. The modular style allowed each section to be built by itself and then attached to the main model. The greebling pieces also started being built (see the *Tantive IV* review for more detail on “greebling” *Issue 10, page 56-59*). The detail on the greebling is very nice. The number of different elements used is not so much that the kit looks “busy.” The detail is just right.



After step 4, the ship is now sitting on the display stand and most of the top detail is in place. Step 5 completes the back part of the underside and adds the engines to the ship. The ship contains 13 engines throughout the underside back of the ship. With the use of transparent orange plates, this part of the model really catches one’s eye.

Steps 6 and 7 build the two halves of the ship’s upper skin, and a couple of final pieces of greebling. These two sections are the longest in the entire build, since they are what provide





On the left is the build ready to start on the SSD (September 2011). On the right is the ISD build ready to start (fall, 2002). By breaking up the kit into sections, working on the build is so much easier now.

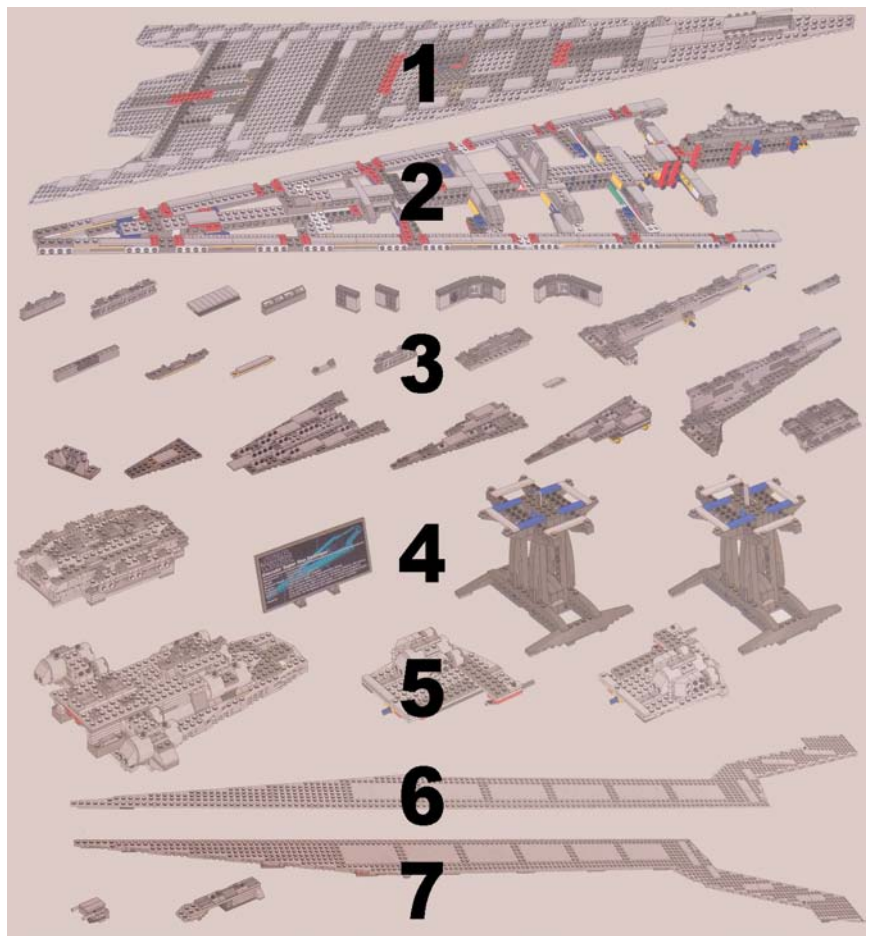
I love the fact that the large kits are now shipping with instruction books in their own bag or box.



I'm always happy to get help. Here, my niece Claire helps me.

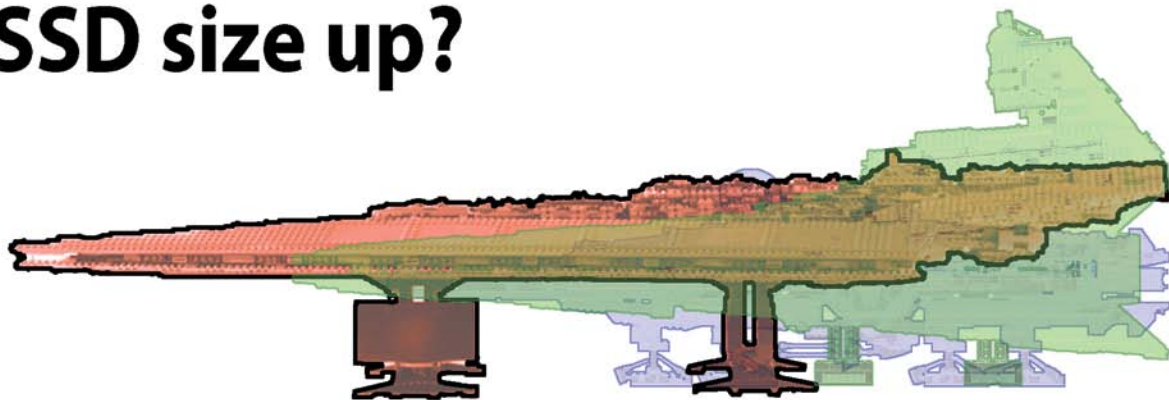
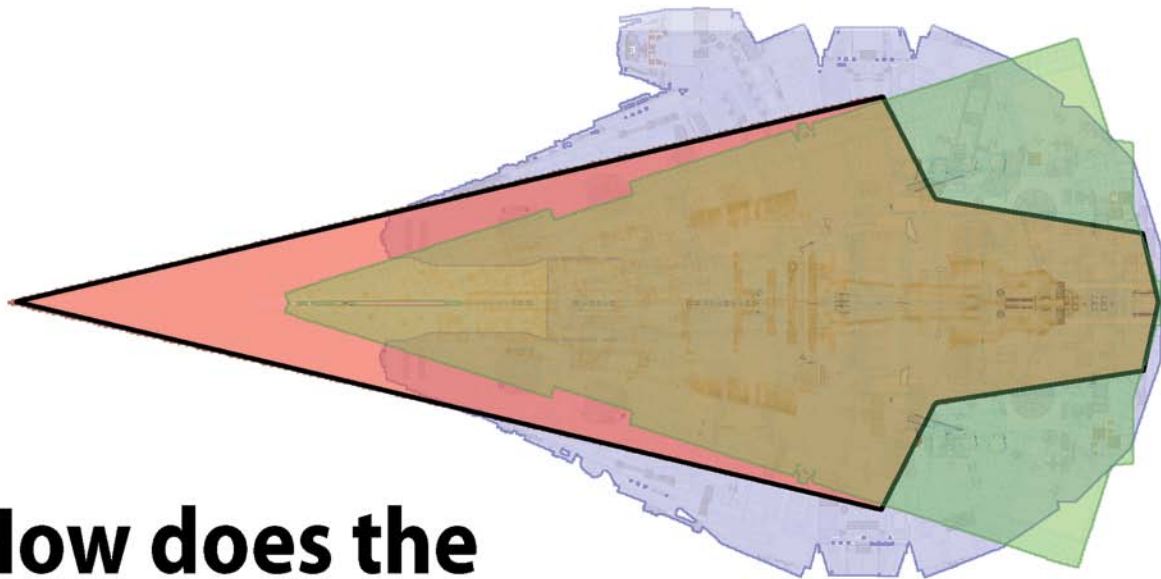
the final overall length to the set. The building of the skin was straight-forward, but the one big complaint I have with the model came when trying to connect the skin to the ship. The design uses a few 1 x 2 plates with bars on the sides that are connected to the superstructure. The skin pieces contain 2 x 2 plates with Technic holes in the bottom. The skin pieces then slide onto the superstructure and the pins secure the Technic plates. However, I was not able to make the pin and the plate line up perfectly, so there is a slight bow near the front of the model. It is not noticeable from a distance, but it bugged me that I could not get it just right.

Overall, the set is well worth the build and (as with all of the UCS models) will become a desired item for any serious *Star Wars* or LEGO fan. The removable top that shows the cockpit and control center is a nice touch, but I suggest that you do not think of this kit as a playtoy. The minifigs and the command center are really cool, but I think the set is still a "build and show off" model. **b**



The build is broken into 7 parts..

How does the SSD size up?



10221 - 3152 pieces



10179 - 5195 pieces



10030 - 3096 pieces



What sets are in the Ultimate Collector Series?

7181	TIE Interceptor	2000
7191	X-Wing Fighter	2000
7194	Yoda	2002
10018	Darth Maul	2001
10019	Rebel Blockade Runner	2001
10026	Naboo Starfighter	2002
10030	Imperial Star Destroyer	2002
10129	Rebel Snowspeeder	2003
10134	Y-Wing Attack Starfighter	2004

10143	Death Star II	2005
10174	Imperial AT-ST	2006
10175	Vader's TIE Advanced	2006
10179	<i>Millennium Falcon</i>	2007
10186	General Grievous	2008
10188	Death Star	2008
10212	Imperial Shuttle	2010
10215	Obi Wan's Jedi Starfighter	2010
10221	Super Star Destroyer	2011

BrickJournal chats with the CEO

I asked to talk to Jørgen Vig Knudstorp, the CEO of the LEGO Group, about their relationship with the Star Wars brand and Lucasarts. As always, he graciously took a few minutes of his time to answer a few questions for BrickJournal.


BrickJournal: There seem to be many new sets coming out all the time in the Star Wars line. From a sales perspective, how big is this theme compared to the other themes in your lineup?

Jørgen Vig Knudstorp: *Star Wars* is among our biggest lines and in terms of theme content (space, knights, vehicles and great characters) this should be no surprise — also it is a fantastic landscape and never ending fairy tale. I think it is more impactful on children today than the Brothers Grimm or H.C. Andersen's fairytales. It is simply a fantastic match to everything that has ever been popular within the LEGO themed areas (space, castle, city) and has great build and play scenarios. If we compare to other themes it will always be a top-five theme with evergreen status, and currently it will probably be up there in the top together with themes like CITY and NINJAGO.

BrickJournal: How many of the sets that get released started as ideas from LEGO Systems, and how many (if any) does LucasArts suggest designing?

JVK: There is an intimate and strongly collaborative dialogue between Lucasfilm and LEGO Group; however, LEGO Group has the lead on suggesting which sets to make. Correspondingly, LEGO Group may have opinions about Lucasfilm initiatives, but is not an active decision maker on their future plans (TV or video gaming content, potential DVD releases, etc.), so there is a dialogue and a clear division of labor.

BrickJournal: Despite the high cost of many of the UCS sets (which would make the sets harder to sell to the mass market), LEGO Systems continues to release new sets. Is this more to provide branding for the line, or does LEGO Systems sell enough of the large sets to make the releases profitable?

JVK: We make different kinds of profits from different kinds of sets, and different sets also sell in different channels (store types). But we certainly don't just do these sets for branding purposes. We do make them because they are some of the most exciting building experiences that we offer — if you take sets like the various incarnations of the Death Star or the *Millennium Falcon* then I think there are quite a few of us in top management who have exerted a high degree on pressure and excitement upon the development organization because we have been so keen to get to build these sets ourselves. 

You love Jared's column— now read his all-new book on minifigure customizing!

Minifigure Customization: Populate Your World! shows you the wide range of techniques you can use to alter the lovable LEGO® Minifigure into any character you can imagine! *BrickJournal* columnist and author **Jared K. Burks** has created thousands of custom minifigs over the last 13 years, and this full-color book assembles his knowledge into a series of step-by-step tutorials on decal design and application, color alteration, custom part modification and creation, plus tips on minifigure displays and digital photography to capture your custom figures in the best light—all the way through complete custom figure creation! Essential tools are identified, plus there's a gallery of some of the best custom figures ever created! Don't live inside the box—populate your world with any alien, superhero, historical, action, horror, or science-fiction figure you can "just imagine"!

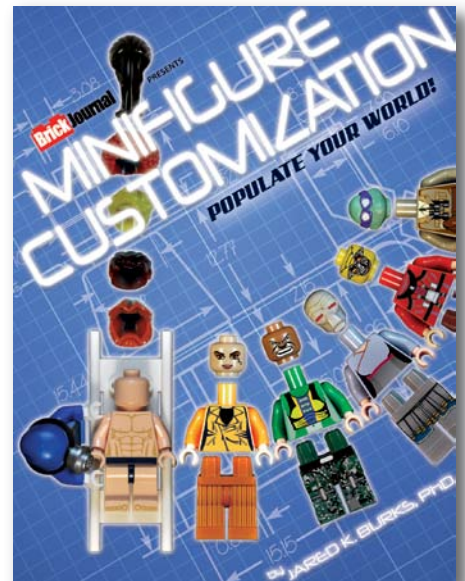
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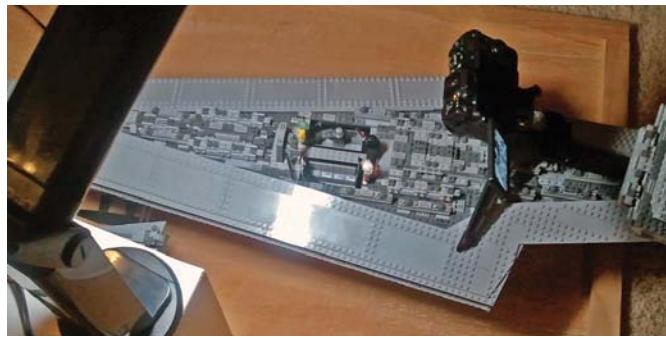
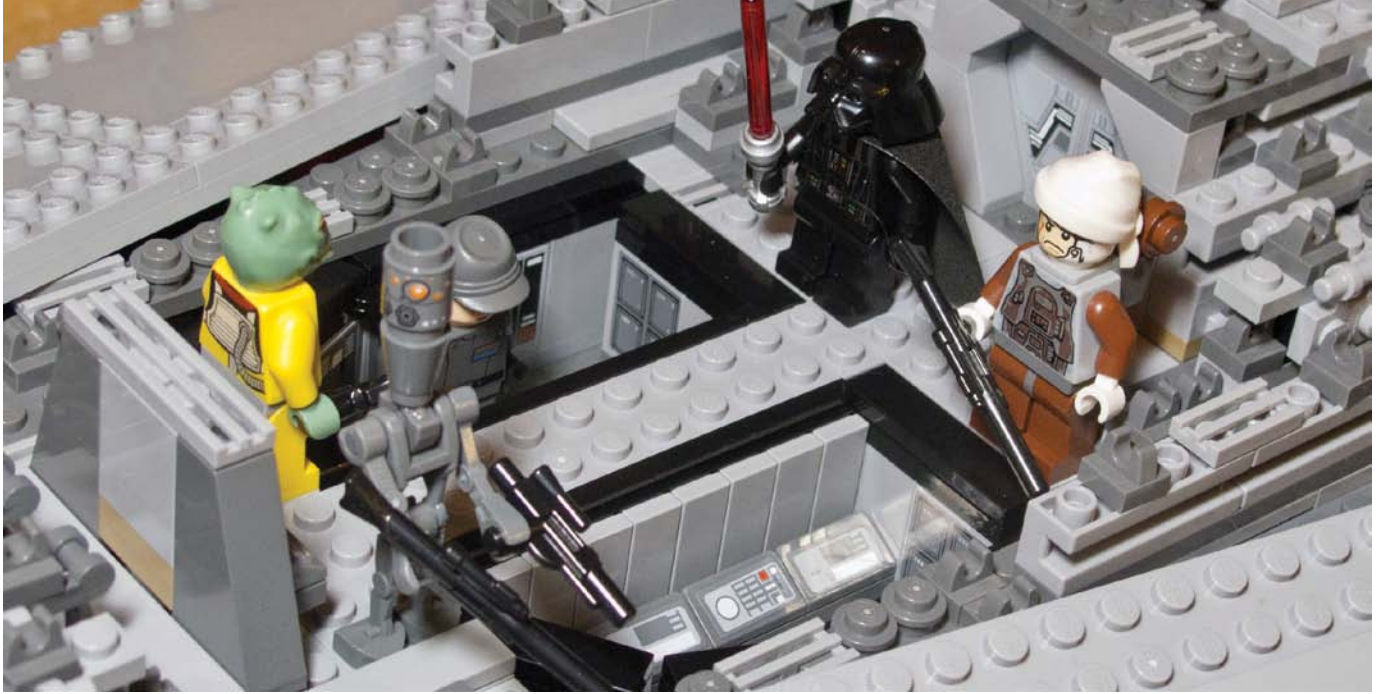


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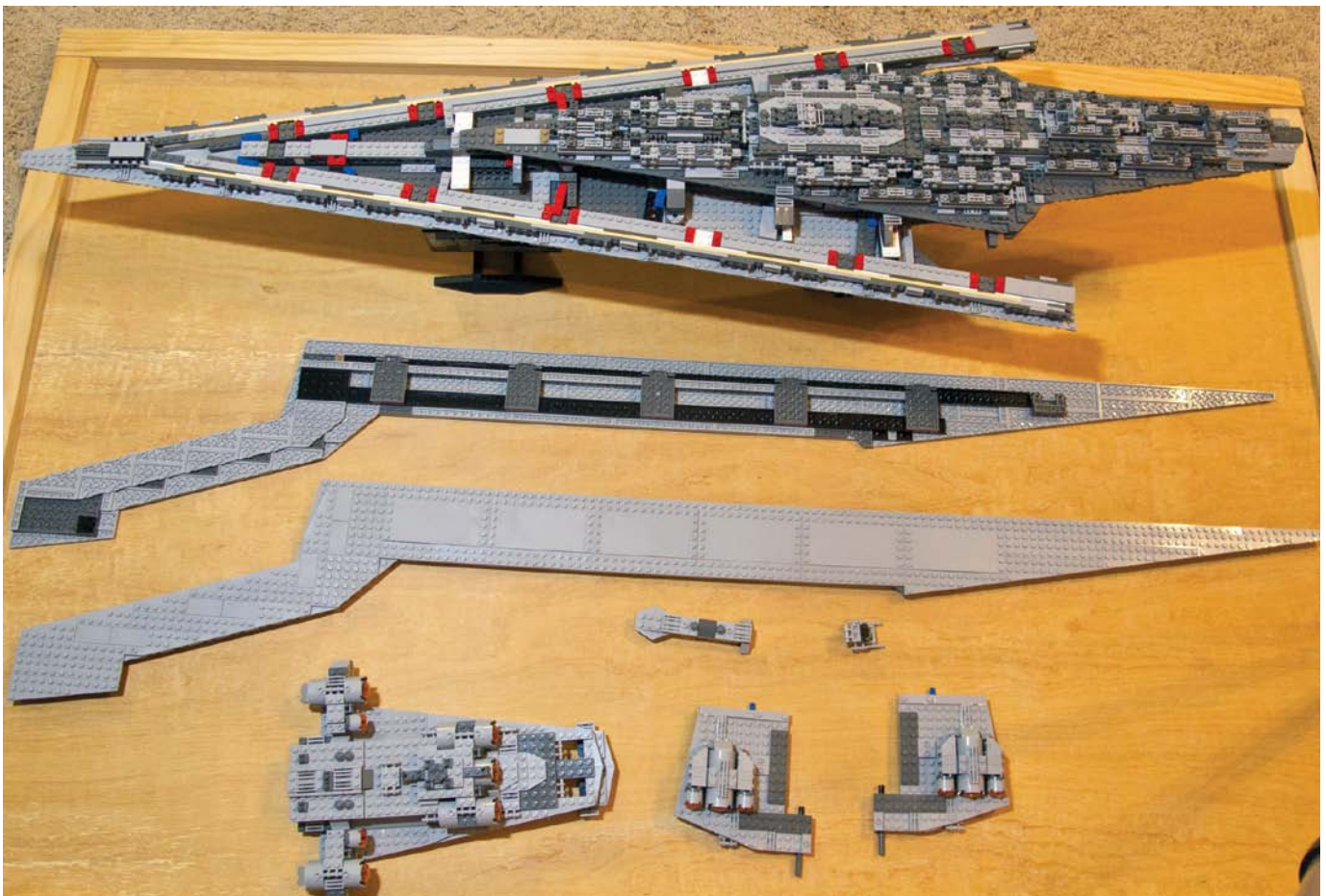


Shipping: \$2 US, \$4 Canada, \$7 elsewhere.



Some detail shots of the set.

Photography notes: I use a Canon G12 with a UltraPod II to take all of my close-up pictures. The lighting is provided by my Ott-Lite. Due to the coloring from the light, I shoot RAW and do quite a bit of temperature modification to make the pictures look more natural.



Recently *BrickJournal* had another chance to talk with LEGO Designer Mark Stafford and catch up on the latest theme he has been a part of: Alien Conquest.

BrickJournal: Hi Mark, hope all is well with you!

Mark Stafford: It's great, thanks, still can't believe they pay me for this.

BrickJournal: So the new space theme, how did you guys come up with Alien Conquest?

MS: The first thing we do when developing a theme is come up with some art. Can the theme be encapsulated in one picture that kids can understand immediately and invent lots of play ideas from?

So we had a kids test for the new space line coming up. We had four really strong ideas and beautiful painted art work ready to go. At the last minute, Tim Ainley had a bright idea and stuck in his own fifth board. One nowhere near as polished as our usual boards with '50s flying saucers and "gray" aliens zapping civilians, it was cheesy and awesome!

The kids loved it! Something here triggered all their imaginations, stories flew out of them: the battles they would fight, the reasons the aliens were here. Tons and tons of pure adventure. But, they told us, Earth needs defenders!

BrickJournal: There were no good guys?

MS: Not yet, but it was obvious early on we'd have no problem doing the good guys. A conflict-based space theme? Aliens and humans going head to head? The managers would have to beat the designers back with sticks! We built a little at this point and experimented with orange as a main good guy color, and that seemed to be the way we were heading, though I threw in this blue and grey helicopter very early on too, as seen below.

The LEGO Group

Building



Article by Hadley Scrowston

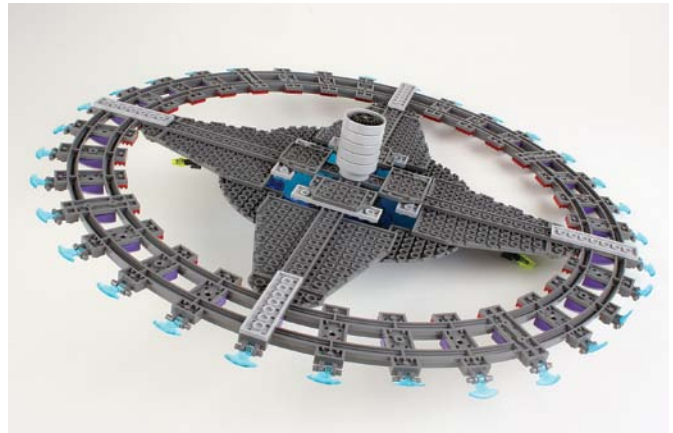
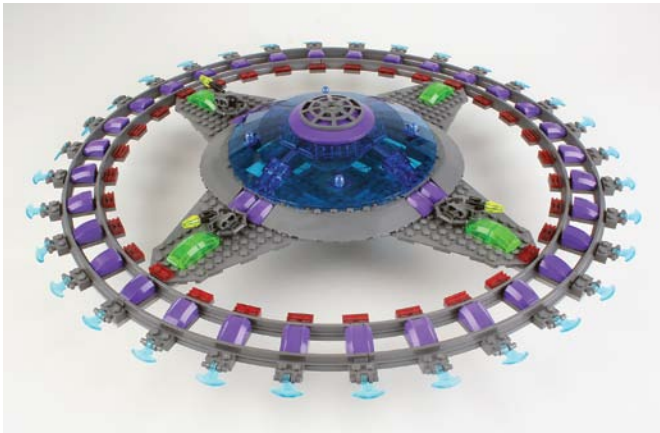
Photography by Mark Stafford

Art provided by the LEGO Group



So this was a really easy theme?

No way! Our problem was the bad guys, how did we not look too much like Mars Mission and worse, how did we beam people up into the ships? I threw together this big alien saucer, just seeing how big we could make a saucer, and I stuck a handle on so it spun and we started trying to make new abduction elements and claws and the like.



Then one morning I just woke up with the final solution already in my head and rushed into work before I forgot it. A light beam and a capture device, all from existing elements.



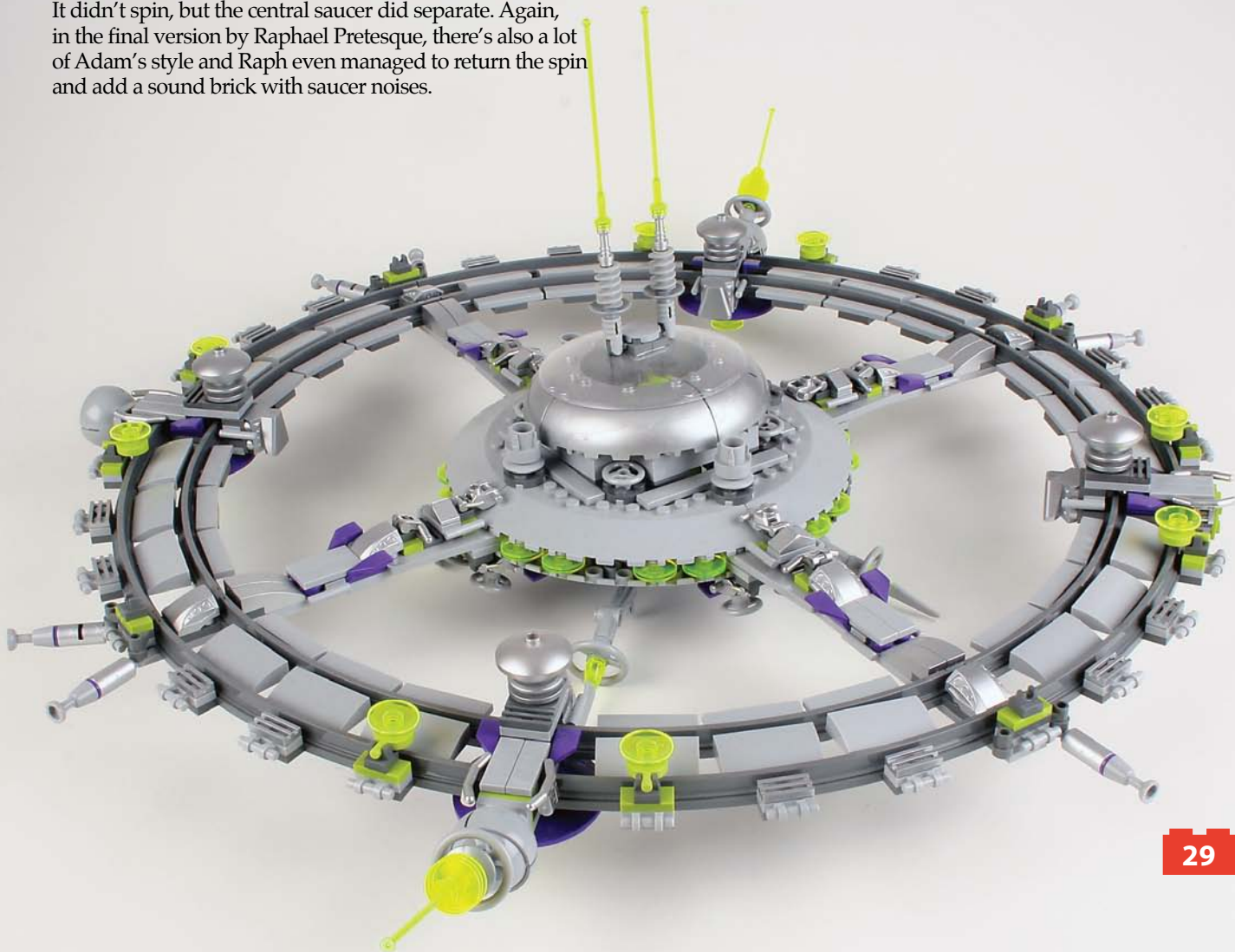
But it was ugly, I had half a day to try and saucer it up. This second loop is okay, but we really wanted the pilot in the middle. I ran out of time; I had to go to Copenhagen for a couple of days to deliver the models to the photo shoot for the Atlantis packaging.

Then you got back to it when you returned?

No, there were plenty of other designers on the theme and by the time I got back Adam "Mr Zumbi" Grabowski had been let loose. His saucers were retro, but not old-fashioned, and nothing like Mars Mission or Space Police, and he nailed it. In the final version by Designer Martin Klotz, you can see how much of Adam's sketch made it through development.



Adam got to the big one too and made this alien masterpiece. It didn't spin, but the central saucer did separate. Again, in the final version by Raphael Pretesque, there's also a lot of Adam's style and Raph even managed to return the spin and add a sound brick with saucer noises.





So then you started on the good guys?

Not yet, we still had to find our aliens. Kids didn't really get the classic "grey alien," and we felt it had been done by other toy companies, so we began exploring other routes. Although the "grey alien" ideas did end up in the Minifigure line, series 6.

We also took all of these early ideas and decided to produce some new artwork. This concept still triggered the kids' imagination, but suddenly it became scary. Aliens were invading, melting things etc. I think it worried our marketing and leadership team a little. We had to find a tone that was palatable to the kids, much like we had with the monsters in Power Miners. So we introduced a healthy dose of humor to our presentations, they were still invading, but they weren't very bright about the normal human world. Things like fire hydrants and toasters confused the heck out of them! The new "Alien Invasion" artwork was produced to give an idea of the encompassing tone; perfect, the theme got a full go ahead.



Then you started on the good guys?

Yes, finally!

The “Classic Space” color scheme wasn’t a coincidence, was it?
I argued for a grey and blue color scheme instead of the orange one preferred by some others very early on, pure classic space, so any perception of a “military” aspect should be completely drowned out by parents’ nostalgia to their own childhood LEGO sets. We almost went with trans-yellow windows too, but almost all of our allocated color changes went on the blue.



There are a lot of versions of the Earth Defence HQ, why so many?

It was all the fault of the large saucer! As Raphael worked on it the possibility of it being the second largest set seemed doubtful; it looked like it might have to be the largest set just because of its size and the cost involved, so the H.Q. was constantly moving up and down in price too. This made it both a really interesting experience and a really frustrating one; you can see several times where the price point dropped lower before being reinstated to the biggest set again.

I'll lead you through it a bit:



This one is half by me, based on a sketch model by Luis Castañada, and half by Michael Fuller.



This one is mine, but with a more SUV-type front.



Then replaced by the more van like front.



A drop in price point version (very M-Tron) by me.



Back up in size and looking a bit more like the final set, but note the motorcycle (later cut to fit in an Alien Spacecraft).



32 I went on holiday, and Michael Fuller returned and changed the front end.

And he also had to cope with a sudden drop in price point!

Then it all stabilized and I took it through to the final model. Whew!



I have to ask, the “Vic’s Viper” with the “Nnenn” sticker? How did that happen?

I can’t deny the influence of the LEGO Vic’s Viper group on Flickr, the sketch model for it was actually one of my own MOCs, which was built for the annual “Novvember” event (where the fan community is encouraged to build starfighters from Nate “nnenn” Nielson and Peter Morris’ very basic Vic’s Viper rules).

When Nnenn passed away, it seemed only right to me that this fighter with so much “VV” inspiration should carry his name. Working together with our Graphic Designer Kurt Meysmans, another AFOL in the Design area, we put his LEGO call sign on the stickers. There was some concern it might be disturbing to younger kids, but it seems unlikely most would ever try to find out why those letters were there and that those who knew what it meant would appreciate it.



And have they?

I’ve had a lot of nice messages from people and others passed on to me by the LEGO Community Team, and even Nate’s sister has been in touch. I have to admit I’ve been surprised. Really it was a personal tribute — Nnenn’s MOCs had a big influence on me; I liked his style and his massive output was astounding. It was just the best way I could think of to say goodbye and thank you.

There seems to be a lot of other adult fan service in the Alien Conquest line, the transparent clear visors and the new gun for example.

I think it was largely coincidental, we did try some other visor colors, but they all clashed a bit too garishly with the new blue color we were making the minifigures in!


The gun was designed by Laurence Dawes and myself. I did some initial sketches and he worked them up into 3D files, he 3D-printed them out and the Alien Conquest Designers refined them as a group over time. It was crucial to make something that was a cool minifigure tool (to equal the bad guys laser guns), but to not look too much like a real world weapon.



It seems like there are no more Alien Conquest sets in January of 2012, can you tell us anything?

I would love to give you some information, like at the end of James Bond movies: "LEGO Space will return in: Gold Engine" or something. But of course I can't. Except to remind everyone that LEGO Space is an evergreen, it will always be either out there in the shops or we have something new and cool under development and we'll be trying to take it up a notch with each new theme.

Thanks, Mark.

No problem, take care everyone. 



Here Come the Space Marines!

Article by Hadley Scowston

Photography by Geoshift, Mark Stafford, Jarek Książczyk, LEGOhaulic, and Luis Castañeda

Hadley Scowston: So, hello guys, let's start off by introducing ourselves to the readers. Who are you and what do you build?



I'm **Dave**, otherwise known as Geoshift on Flickr (which is the main place online to find my work). I'm an AFOL and my focus is minifig customization.



I'm **Mark Stafford**, I work for LEGO as a Designer and I'm an AFOL, online I go by the name Nabii or LEGO_Nabii. I mostly build space MOCs with a particular interest in building futuristic military models.



I am **Jarek Książczyk**, a web developer during day, AFOL at night. While I build more or less everything, I tend to go for fictional models and replicas of real-life cars or other vehicles. Probably



I'm **Tyler**, but online I use the name LEGOhaulic. I'm an AFOL and I like to build a little bit of everything.

the least-represented group of models in my portfolio are buildings. After all, how cool a house can be? It can't shoot, jump into hyperspace or even move. Over the Web, I am known under nicknames Jerac and Scharnvirk.

I'm **Luis F.E. Castañeda**. I'm a LEGO Designer and mostly build and draw space marine suits.

Hadley: You're being interviewed because you have shown a marked interest in Space Marines of one kind or another. What is your favorite space marine universe to base creations on? Or do you prefer your own marine universe?

Dave: I'm a fan of many sci-fi settings, so I don't have a single favorite. That being said, some of the settings I prefer are *HALO*, *Warhammer 40K*, *Gears of War*, and *Star Wars*. Of course, I always like to create non-themed builds as well.

Tyler: While I like a variety of different types of Space Marines, my LEGO involvement with them has remained exclusively within the *HALO* universe.

Mark: I love the *Warhammer* universe and the *Starship Troopers* movie, but I prefer to make my own military space creations rather than base it too closely on anyone else's ideas.

Jarek: *Warhammer 40000* is the one I like the most, because of complexity of the world, lore, and Orks, which are in my opinion the most interesting sci-fi race ever created. Also, every single Marine is a genetically-engineered warrior who could easily mop up the ground with any of the movie superheroes... this just *has* to be worth building! Then there is *Starcraft* universe, which is based on *Warhammer* one, so it could not have failed, and is backed up by probably the best game ever made.

Luis: *Starcraft* is probably my favorite universe, which also inspires me to create my own characters.

Hadley: Which of your Space Marine creations do you think is the best to date?

Dave: This question is almost like asking a parent to pick which child is their favorite! I can't point to one build in particular, but I would say that the designs based on *Warhammer 40K* imagery (seen at right) are probably the most unique and have received a lot of positive attention. In this instance, I wasn't trying to be game-accurate, but rather draw inspiration from the characters in *40K* and let the designs flow from there. I think it translated well into the look and feel that I was going for with these minifigs and I'm very pleased with the result.



Tyler: I always feel like my best stuff is usually the most recent stuff. This situation is no different. My best Space Marine creation would be my most recent *HALO* vehicles: The Warthog and Mongoose, seen below.



Mark: A lot of my creation carry space marines of one type or another, but I guess the latest and greatest is probably the *Warhammer 40K* Ultra Marine figure I recently completed, seen at the right.



Jarek: Mmm... the question which is never easy to answer. A single Marine is only a part of a greater good, a squad, like a hand is part of the body. In LEGO, it works the same way. One model is nice, but for achieving truly satisfying result, I had to build an entire squad. So if this counts, see below.



If I would REALLY have to pick just one, it would be for sure one of soldiers. Vehicles are simple, you just sit and build them until done, but for such a little model it is not really "building" anymore. It is a process which involves magic, passion, instinct, angelic patience... and a glass of mead from time to time. So... the single best, in my opinion, is this at right.



Luis I would say the 13" tall *Starcraft* Space Marine I built, combining LEGO System and Hero Factory elements, seen at right.



Hadley: What is it about Space Marines that interests you? Is it the marines themselves or their cool militaristic vehicles and can you say why?



Dave: I really like the armor and weapon designs of Space Marines in various sci-fi settings. The things they are able to do, the technology they use, and the worlds they exist in are always interesting to me. For LEGO specifically, I was drawn to these particular character types because they fit my style of customizing. Many of my designs center on giving these little minifigs a rugged, “heavy” appearance, as shown on the left. This is an interesting idea for me because it is contradictory to how they are commonly thought of. Creating minifigs with bulky armor and detailed weapons is a way to work in that direction.

Tyler: What interests me about Space Marines, and specifically *HALO*, is the plausibility of it. I’m a huge supporter of the military in general so to see something that has some near future plausibility is exciting to me. The *HALO* Space Marines and their vehicles are not so fanciful that they extend beyond the realm of possibility, which makes them exciting and fun to build in LEGO.



Jarek: There are two main aspects. First, I simply like the universe in which Space Marines are forced to live. It might be very well the most hostile environment possible. Imagine that a *Warhammer* Space Marine is a towering giant of elephant-like strength, with two hearts, ribs fused to form internal bone armor, acid bite and many, many other traits — yet they barely survive combat with a naked Ork, for example. But then there is something more important: building a Marine was a serious challenge. As an AFOL I built better and better, finally reaching a style that satisfies me and no longer changes significantly. Then, I went for size, and found that while it was clearly enjoying, it was really rather easy. What to do next? Go the impossible. Space Marines were impossible on so many levels that it finally caught my eye, and it took me about half a year to break every of these barriers. One of my most enjoyable half-years as an AFOL.

Mark: The equipment, from their suits to their vehicles and spacecraft, all are hard science-fiction creations with a militaristic design edge that I really like. They just look “Bad-Ass” (sorry for the language). But also I think it’s the recognizable relationships they have to each other, the same as any military unit for the last couple of centuries, very familiar and very strong and then dropped into a situation with totally unknown parameters and seeing how they respond, how the training helps them to survive. In movies like *Predator*, *Aliens*, *Starship Troopers* and right up to *Battle LA*, it’s this juxtaposition of familiar versus the alien that draws me in.



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Luis: It's their suits! Tailor made, bulletproof, you don't need to iron them, plus the more you wear them the better they look... as you can see below.



Hadley: Are you a purist or do you use the accessory companies out there, such as BrickForge, BrickArms and others? If so, who makes you favorite non-LEGO parts and what are they?

Dave: I'm basically the opposite of a purist. I use parts from all of the accessory companies in my builds, as well as other non-LEGO pieces. I also paint many of these parts. Beyond that, modification techniques such as cutting, sanding, and using modeling putty are all fair game to achieve the desired effect. My favorite accessory companies are Amazing Armory and BrickArms, used with the minifigure on the right.

Tyler: I would not consider myself a purist, but I do draw the line at cutting or painting parts. When building *HALO* LEGO, it is very hard to do without taking advantage of the great BrickArms and Brick Forge accessories. While the vehicles themselves are my focus, I like my minifig Space Marines to be well equipped. BrickArms and Brick Forge have made that possible. Of the two, I'm partial to the work of BrickArms. Their small and very detailed weapons are ideal for *HALO* Space Marines.



Mark: I'm mostly purist, but I sometimes paint an element, and in the case of the big Ultra Marine, I loved the head Luis had made for his *Starcraft* Marine so much I sculpted one for my marine too! They are both Sculpey over the top of Buzz Lightyear heads! (Mark's Ultra Marine is below)



Jarek: I certainly would use BrickArms and other companies' weapons, but they are simply not in scale with my Marines. The scale I picked is probably smallest possible to achieve a reasonably well-looking Marine built with "standard" LEGO pieces only, and I did not really want to glue or cut pieces. Yet they are almost two times as tall as a minifig, so even the biggest BrickArms gun looks like a sad, wimpy pistol. Still, for other fans I am not a purist as I routinely cut flex and pneumatic tubes to little pieces, literally rings, and lately I had to cut a round piece to make that angled tip of a laser cannon. In general, whatever helps, but no glue. Glue is evil!

Luis: I'm not a purist, I use Sculpey modeling clay to make my own parts.

Hadley: Weapons can be hard to create with existing LEGO parts; do you have any tips or tricks on how to create them?

Dave: Most of the weapons I use are painted and/or modified versions of items released by the accessory companies. Those guys are really the masters of creating parts that are too realistic in design to be made by TLC (because they do not fit the typical LEGO aesthetic). And of course, those are the type of parts that appeal most to me and are used in most of my builds, shown below.



Luis: Go for shape, or go for function, as seen below.



Mark: You need lots of small elements for minifigure scaled guns, for the larger scale weapons, just look at the shape I'm trying to create and try to think of LEGO elements that can replicate that shape. Some parts can be so perfect they might change the scale of the whole weapon a little.

Jarek: The smaller the pieces you choose, the better. It is essentially building a micro-scale object, so you need to use any available detail. And the smallest LEGO-piece available is a ring cut out of flex or pneumatic tube, so use them every time you need a tiny detail. As sometimes you have to cut these even if building an original set — for example some larger Technic ones — it is even quite... pure! One may notice that the guns for my Marines are brick-built, but that is only because original Space Marines weapons are clunky and blocky, so this simple technique works reasonably well.

Hadley: Are there any of your other Space Marine MOCs you'd like to single out for attention?

Dave: I'm pleased with the way some of my recent *HALO* figures and a few other non-themed examples turned out (below and below center).

But it is my newest figure (just completed and below right) and also along the *Warhammer* theme that has turned-out to be one of my favorites.



Jerek: *Starcraft* Marines, as they opened the way for *WH40K* guys. A very basic and simple build (center), but it was what convinced me that *Warhammer* in LEGO bricks might be possible.



And if this counts — it is from *Starcraft* universe, too — the *Titov*, at right.



Mark: These two Mecha were designed to work alongside my own Space Marines.



Hadley: Do you think The LEGO Group could do more towards making Space Marines, or is Alien Conquest about as far as they can take it given their target age groups?

Dave: Well, for the purpose of this discussion I do consider the Clone Troopers and Stormtroopers in the LEGO *Star Wars* line as "Space Marines." I think they've done a great job with those minifigs over the years and I like some of the new releases such as the ARF Trooper and Bomb Squad Troopers. I expect we will see more varied *Star Wars* trooper types released as they appear in the animated series. Other than that, they would probably need another license to really expand in a way that would appeal to a lot of fans. I was quite disappointed when a competitor (MEGA) acquired the *HALO* license. I was hoping to see LEGO manufacture *HALO*-themed sets because it seemed to be a perfect fit.

Tyler: While LEGO doesn't seem particularly fond of promoting military sets, they have created some lines which seem militarily-based while not being explicitly so. The theme which comes to mind is the Dino Attack theme. Even Space Police had a vaguely militaristic aspect which I quite liked. I think that LEGO could easily create a theme that could combine some sci-fi aspects and some military inspired sets to create a sort of Space Marine genre.

Jarek: I am not sure, honestly. I kinda like the idea of LEGO being a non-militaristic toy, as it does not suggest war being the main focus of play — yet it also does not prohibit it. I think that Alien Conquest and *Star Wars* do not represent a war as it really is, that is with all the suffering and pain and because of that it is okay. *Warhammer 40000* on the other hand... Dark Eldar, entities entirely supported by psychic powers released by pain, torturing sentient beings? Emperor's Space Marines, which are somehow considered to be "good guys" just because they are on humanity's side? I think that what LEGO does now is exactly what they should. Conflict, not war.

Luis: I think they could go for a higher in age/collector target group, only time will tell...

Mark: I think Alien Conquest has a lot of the aspects needed for a Space Marine theme, if the colors were greys and sand greens I think the ADF vehicles would show their Space Marine heritage much more strongly. To be honest that's one reason we chose to make them in the old classic space colors of blue and light grey, to eliminate any militaristic feel.

Hadley: Do you have any plans for future Space Marine creations you're prepared to share with us?



Jarek: So far it seems that two armies of *WH40K* universe I am creating now will grow endlessly, or at least as long as my love for LEGO lasts. For this year I would like to build both a Land Raider and a Ork Battlewagon, fully motorized just as the smaller vehicles are. I am aiming for more playability this time, with both vehicles being more powerful and

faster, thus making a better display when fighting.

Dave: There are always a few "work in progress" custom minifigs on my workbench. I will be doing more variant versions of *HALO* minifigs as additional parts are available in the community and eventually I should have enough minifigs for an entire Spartan Team. Of course, there will continue to be non-themed Space Marine builds as I discover new uses for parts or get ideas for fun designs.

Tyler: I have toyed around with the idea of making a *HALO* Pelican Dropship capable of carrying the Warthog. I have tested out a few ideas that didn't work but perhaps I'll try again in the future. I would also like to do more non-*HALO* related Space Marine vehicles.

Luis: I'm thinking about building one of my own characters, combining LEGO System, Hero Factory and some Sculpey here and there, I will try to build it as tall as I can, and it's probably going to be more like a statue rather than an action figure.

Mark: Almost everything I make has a chance of turning into a military space MOC and most of these are either crewed by or in support of Space Marines. I still keep meaning to get around to another SHIP (Seriously Huge Investment in Parts) but I don't know if it'll be Space Marine or Space Police 3.



Hadley: If you could build/customize anything what would your dream LEGO Space Marine creation be?

Dave: I don't have one specific dream creation. What interests me is trying new combinations and colors in my builds, so there are always ideas floating around out there. I would like to see more regular releases of new sci-fi armor and weapon designs from the accessory makers (which tends to vary). I can make use of almost anything like this when it is available to the community. I would also like to see more people in the business of making LEGO-compatible parts. More selection is always a good thing and there seems to be a growing demand for these type of accessories.

Jarek: A proper Eldar helmet from *Warhammer 40K*, so I could build an Eldar warrior — basically, an elven Space Marine. Just imagine how fantastic it would be! Other than that, I am happy with what is available now. Everything can be built with current assortment of parts, though some models won't be as good as others.

Mark: Something along the lines of the *Warhammer Battleships* (from *Battlefleet Gothic*) which are 2 to 7 kilometer-long cathedrals in space — minifigure scale, probably several hundred thousand elements!

Luis: A full-sized wearable *Starcraft* suit with golden visor and Technic shooter pulse rifle!



Tyler: My dream for LEGO and Space Marines would be a new LEGO color. Olive drab, or something similar, would be an ideal color for making any current or sci-fi military creations in LEGO.



You can see Dave's Flickr gallery at <http://www.flickr.com/photos/41995251@N02/> or you can jump to his gallery by scanning this QR code below.



You can see Jerek's Flickr gallery at <http://www.flickr.com/photos/jerac/> or you can jump to his gallery by scanning this QR code below.



You can see Tyler's Flickr gallery at <http://www.flickr.com/photos/legohaulic/> or you can jump to his gallery by scanning this QR code below.



Building



In costume at Brickworld 2011.

Master Chief Masterpiece

LEGO building is one thing, but LEGO wearing? Ben Caulkins talks about building a costume from a video game!

*Article by Benjamin Caulkins
Photography by Benjamin Caulkins
and Joe Meno*

For as long as I can remember I have been building with LEGO. I'm pretty sure I came out of the womb with DUPLO in hand. The earliest thing I can remember building was in kindergarden, where I built a box-shaped rainbow restaurant. We all gotta start somewhere.

Before I discovered the online LEGO community, I was a huge *Star Wars* fan. For years I read the books, watched the movies, and bought the LEGO *Star Wars* toys. After I had watched the entire series one too many times, I began to watch a wider variety of films, mainly those introduced to me by my Dad. I saw films like *Citizen Kane*, *Blade Runner*, and *Clockwork Orange*, and I quickly became a film fanatic. This passion for film jumpstarted my creativity, and I began to build MOCs of what I saw on the screen. I remember my first MOC being a model of Bumblebee from the new *Transformers* movies, followed by MOCs from *Star Trek*, *Terminator: Salvation*, and *Avatar*. As I got older, I started to become interested in media in general, including video games and certain types of music, particularly classical. One video game franchise in particular caught my eye with its interesting and creative vehicle design: the *HALO* franchise. Now, I almost exclusively build things from *HALO*, and everything I've built in the last year was at least based on something I saw in a video game.

I started building *HALO* around one-and-a-half years ago, when I had a friend over and he suggested that I build a warthog. It wasn't much to look at, but it was a start. From there, I began to become more and more involved with the *HALO* series, even buying a copy of the *HALO* encyclopedia! Then in Fall of 2010 I made the transition from building MOCs based on things from film with a few *HALO* MOCs here and there, to building almost exclusively *HALO*. I think the main appeal to the *HALO* franchise for me is the design of the vehicles, all of which have very distinct and unique appearances, ranging from very smooth, curved surfaces to sharp, angular designs.

In October of 2010, I decided to act on an idea that I had gotten in August: build a Master Chief suit out of LEGO. It took a couple months to sink in, but sure enough on October 31st, I had uploaded my first Work in Progress picture to my Flickr account.



The helmet. The visor is from a motorcycle helmet visor that was fitted in.

The whole suit took roughly seven months to build, although that's counting school and vacations. In terms of time spent working on it, at an average of seven hours per weekend, it took me roughly 196 hours.

The hardest part of the whole suit was either the torso armor or the leg armor. I say the torso armor because it had to be very structurally sound, yet look aesthetically pleasing, and I say the leg armor because it has a very angular look to it which took me several tries to replicate until I had come up with a satisfying design.

The hardest part about wearing the suit is, well, everything. The weight of the leg and thigh armor can drag them down my legs when I walk, and the boots can break if I accidentally bump them into something. The torso armor can dig into my shoulders, and after hours and hours of wearing it becomes pretty unbearable. The upper arms can break apart because I made them a little too small for my arm, and the same goes for the forearms. The only things that don't give me trouble are the helmet and belt.

Looking back on it, there are a few things that I would've done differently, such as bulking up the upper arm armor and making the feet less "meh," but overall I think I did a pretty nice job. Now the challenge for me is "how do I top this"? I honestly have no idea how I'm going to do that, mostly because I feel that building something that you can wear stands out from other creations. To be able to walk around and see people staring at you while saying "that's amazing" just can't be beaten by any other creation, unless it's another costume, and I can promise you that I will not be building another one for a long time. That is, if I ever do it again. My hope though is that perhaps others will start building LEGO costumes, and maybe in five or six years, we'll see another one pop onto the LEGO community radar. But until then, I think we can all stay satisfied with the usual spaceships and mechs. 🏠

Helmet and torso on display at Brickworld 2011.



You can see Ben's Flickr gallery at <http://www.flickr.com/photos/origin-of-the-brick/> or you can jump to his gallery by scanning this QR code below.



*Above: Ben with costume.
Right: Full costume.*



Starfighter Engineering: A Primer

Article and Art by Peter Morris

A Starfighter Defined

In the simplest terms, it's the spacey equivalent of our atmospheric fighters. But what does that mean? What do they do? Earthbound fighters have a variety of roles, from bombing, to close air support, to interception, to patrol. Naturally starfighters would have the same roles, but they are not simply limited to those few roles. Since we are talking about things that have not yet been invented, and we're building them out of LEGO, the only real limit to the possibilities is our own imaginations.

To boil one down to its simplest components, a starfighter needs three things:

1. A cockpit for the pilot or if it's a drone, some place for the "brain."
2. A method of propulsion.
3. Weapons.

The configuration of these components, and the style with which they are joined together, is what makes building them so much fun! There are literally endless variations and possibilities out there. But all that possibility can be a little intimidating. Fortunately, it's not that hard to put together some basic shapes that can provide a solid foundation on which to build and experiment. You can then add and subtract components until you get a form that looks "just right" to you.

Where to Begin

Sometimes the hardest thing about building a MOC is the beginning. Some folks like to start with a certain piece or types of pieces and build their designs from there. Others like to build more organically, putting parts together until something interesting emerges. Still others plan very carefully and build to a set of specifications.

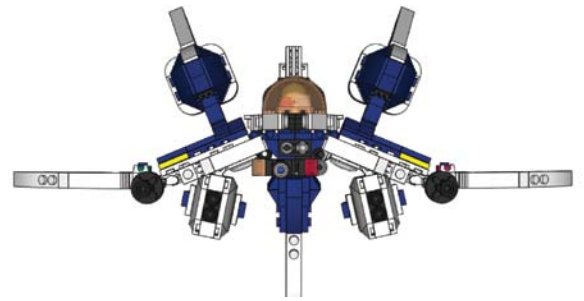
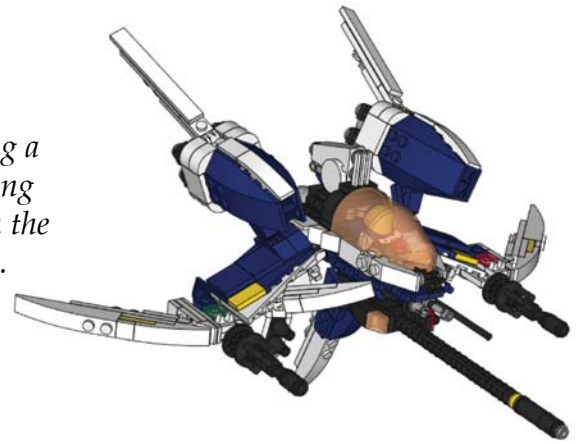
There is no "right" way or "wrong" way. The point is to find what works for you. Most of the time I start with a simple sketch, usually starting with the cockpit and adding on

features from there. Sometimes I deliberately try to sketch in the shapes of various LEGO pieces that I want to use, and I'll even make notes about the color. Sometimes I'll draw different versions, placing the cockpit, weapons, or engines in different spots, just to see what it'll look like.

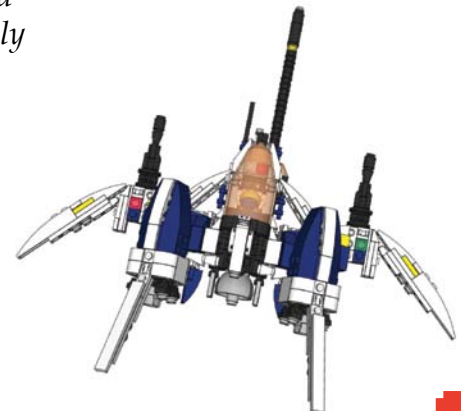
Once I'm ready to start building, I'll get out the main parts I want and arrange them to make sure they're going to fit what I drew. Or if they don't, I just find another way to make the shape I want out of the brick. Sometimes I can't quite match the sketch, and that's OK. What counts is that it looks good to you.



I find that sketching a MOC before starting to work can help in the building process.

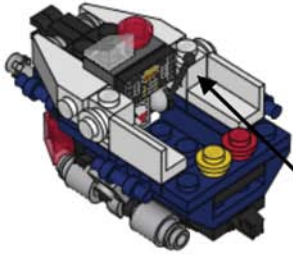


In this case, I was fortunate enough to have the finished product come out remarkably like the sketches.

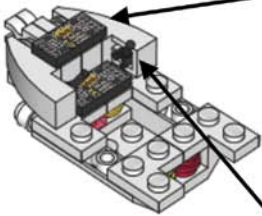




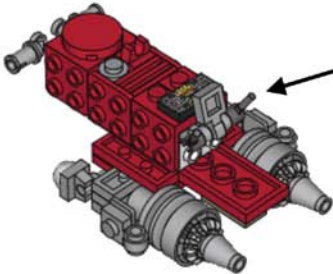
These are all cockpit interiors from various MOCs.



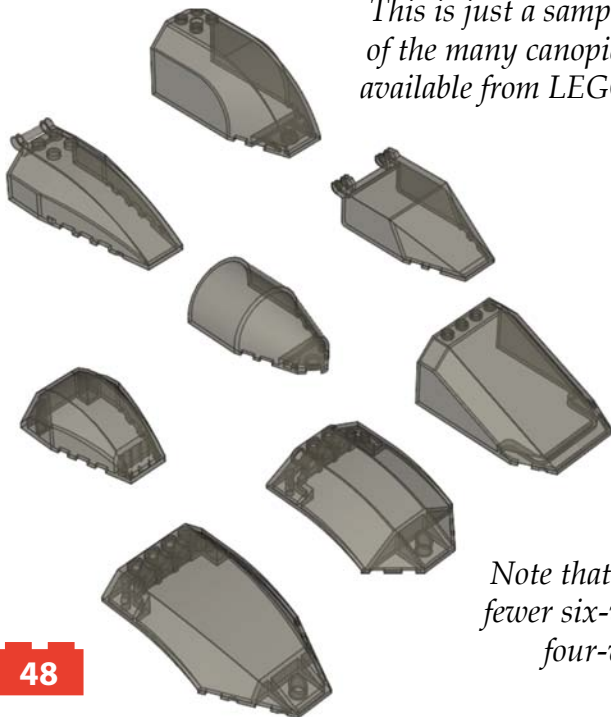
Printed tiles are a must.



Even minifig hands can be used for controls.



This is just a sample of the many canopies available from LEGO.



Note that there are fewer six-wide than four-wide.

Cockpits and Canopies

In a lot of my builds, I like to use a simple cockpit box made of brackets and other parts. It allows me to quickly get a shape together without having to “reinvent the wheel” every time. It also allows sideways construction as well as the traditional studs-on-top way. However, there are a great many ways to build a sturdy LEGO cockpit.

Starting at the cockpit is advantageous for me because I find it easier to branch out from there and build the other parts of the fighter. However, you may want to build the engines or the weapons first, then build a shape to fit them.

Building the cockpit can be about style, function, or both. A heavy attack fighter can be very bulky, and using large slopes and wedge pieces will give the cockpit area an armored, rugged look. Lightweight fighters might use smaller slopes and wedges, and have more sensor equipment or antennas. Medium fighters might be a compromise between the two; but it doesn't have to be about form following function. Sometimes it's just as fun to build a ship that just looks cool and doesn't have any particular rhyme or reason to its looks.

Once the cockpit area is built, you can decide how sparse or detailed it should be. Printed tiles are great for computer interfaces, gauge clusters, and various lights and switches. There are some good LEGO elements that simulate control surfaces, from the traditional hinged lever to taps on robot arms and even minifig hands mounted sideways as levers. Transparent cheese slopes or a transparent 1 x 1 tile stuffed into a clip can mimic a heads up display.

After furnishing your cockpit, you might want to cover it. Fortunately, there are a great many LEGO canopies, including some new hinged ones that allow easy access to the pilot and cockpit area. Unfortunately, canopy size often dictates how detailed the cockpit can be. If your fighter is really small, it will be hard to have a lot of detail. On the other hand, if it's large, you can have lots of detail, but there are fewer canopy choices. The most common sizes are either four studs wide or six studs wide, and have varying lengths. Some builders like to build their own custom canopies out of other types of windscreens. This solution is good for enclosing a complex or large cockpit. Of course, there's no reason a canopy has to be transparent! It could be another piece of armor, brick-built out of various plates, wedges, and slopes.

Engines

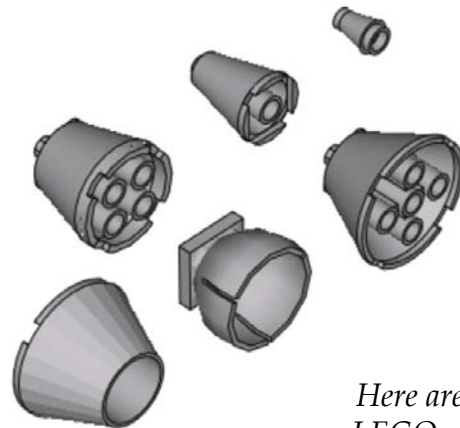
Starfighters need something to make them go, whether it's traditional chemical rockets, more futuristic fusion-powered plasma thrusters, or something really exotic like a gravitic drive. Since only one of those actually exists in real life, your imagination is once again the only limit to how you build.

Some of the most common parts used for thrusters are actually wheels. Using Technic axles and bricks, wheels can be combined with slopes and wedges to make all kinds of interesting shapes. But there are plenty of ways to brick-build thrusters, and of course LEGO makes a whole host of cones and dishes that look a lot like rocket parts. Of course, if your spaceship is powered by a gravity drive or some kind of force field, then it can be whatever shape you imagine!

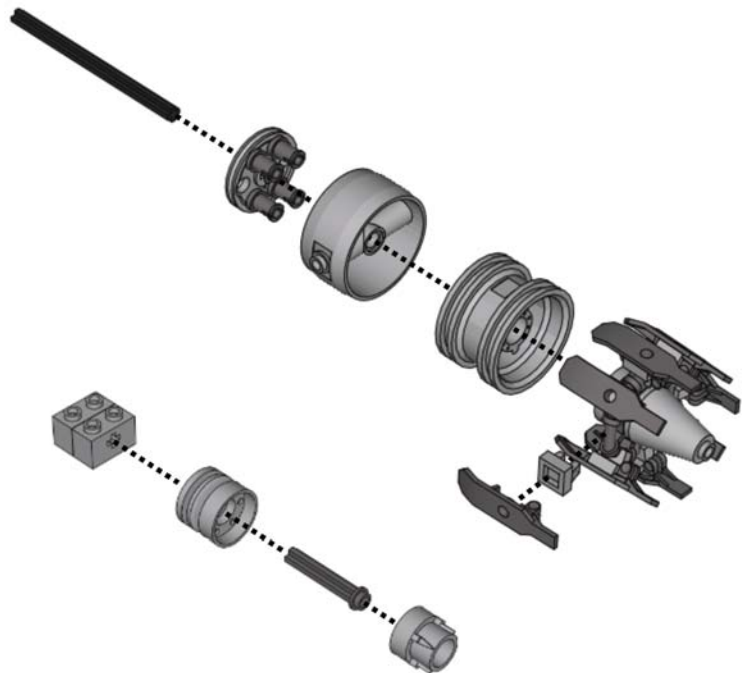
Another aspect common to LEGO starfighter engines are the "greebles." These are strategically placed parts that are intended to look like exposed machinery. There are a great many parts that are used for greebles, in different colors. Usually they are a different color from the main body, so that they stand out visually, but they don't have to be. In real life exposed machinery on a combat machine would be a liability. But in the realm of the imagination, the Rule of Cool reigns supreme. Adding greebles can enhance visual appeal by breaking up long flat sections. They can also help hide some of the problems encountered by building in the LEGO medium. For instance, it's not always possible to get to sections to line up perfectly or to get a nice, smooth curve. Adding greebles in between can help these sections blend together better.

But greebles aren't necessary, and a ship can definitely be "over-greebled." A good rule of thumb is to treat greebles like spices. A pinch here or a dash there adds flavor, but too much ruins the meal.

Much like the cockpit, how the engines and thrusters are mounted can give an indication of the starfighter's purpose, or it can simply be an aesthetic choice. They can be heavily armored or not; they can be mounted on long wings, short wings, or right on the fuselage. They can be mounted forward of the cockpit, behind it, underneath it, above it, or beside it. It's really up to you to decide what looks best.



Here are some basic LEGO engine parts.



Wheels and other round parts can also be used very effectively for thrusters.



ASD Aid
Build Bricks, Help Kids

ASD Aid is a global community of Adult Fans of LEGO® (AFOLs) who have witnessed the power of LEGO play therapies to help children with Autism Spectrum Disorders to communicate and grow. We are dedicated to increasing awareness and understanding of Autism Spectrum Disorders (ASD) in our community.

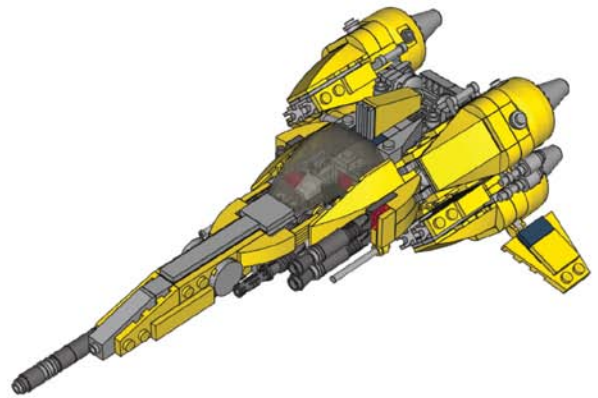
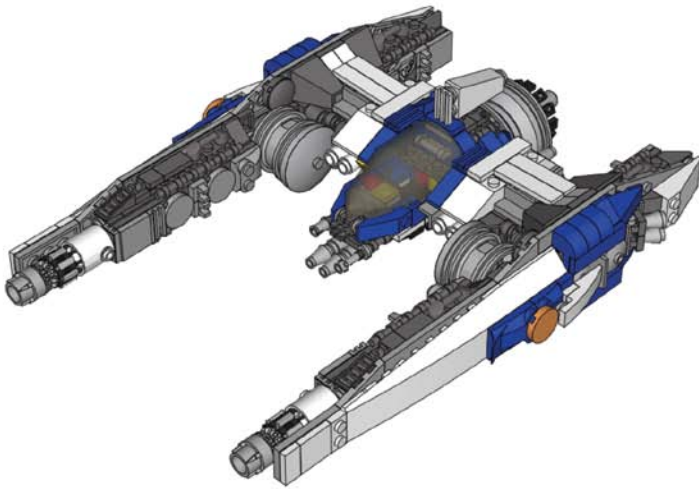
Our main activities are raising awareness and:

- Providing support and resources to grass root organizations
- Establishing LEGO play groups for disadvantaged children
- Funding research into LEGO-based therapies

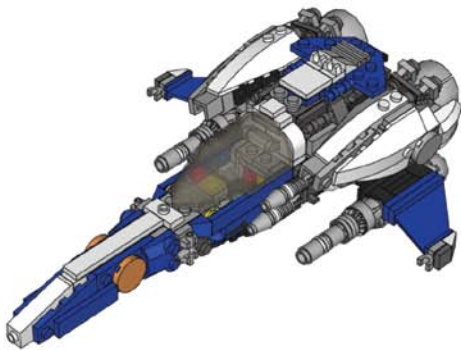
It is our hope that increased awareness and understanding of ASD within the community will lead to earlier diagnosis and more effective treatments, helping to reduce the impacts Autism Spectrum Disorders have on children and their families.

To find out more about LEGO play therapy please visit our web site www.ASDAID.ORG or email us on info@asdaid.org

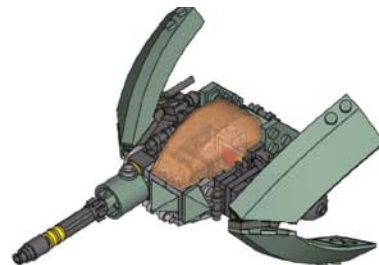
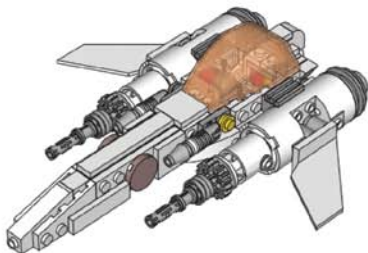
Fighter Comparisons



Heavy Fighters might have more armor around the cockpit and vital parts.



Medium Fighters might have less armor and weaponry than heavy fighters.



Light Fighters might have even less armor and even smaller weapons.

Weapons

Weapons are the starfighter's *raison d'être*. Without them, all you have is a racer or a spy ship or any of a number of other things that aren't designed for combat.

Since starfighters are based on atmospheric fighters, their armaments tend to be familiar, yet exaggerated versions of their terrestrial counterparts. They may have guns or cannons that shoot regular bullets, lasers, or exotic materials like concentrated plasma balls or particle beams. They might also have missiles, rocket pods, or gun pods. On most atmospheric fighters, guns are usually mounted internally for aerodynamic reasons. Missiles, bombs, gun pods, and other ordnance are mounted on hardpoints under the fuselage or wings. On starfighters, aerodynamics are not a concern, so guns can be mounted anywhere, as can the other ordnance. Or if you want a more armored look, only the tip of the gun needs to show, or even just an opening that hints at a weapon hidden within. And missiles can be hidden behind doors that open. The last few versions of LEGO's *Slave 1* had great examples of hidden ordnance.

Typical parts used for weapons are 1 x 1 round bricks, 1 x 1 cone bricks, Technic connectors and pins, gears of various types, and bars of various lengths.

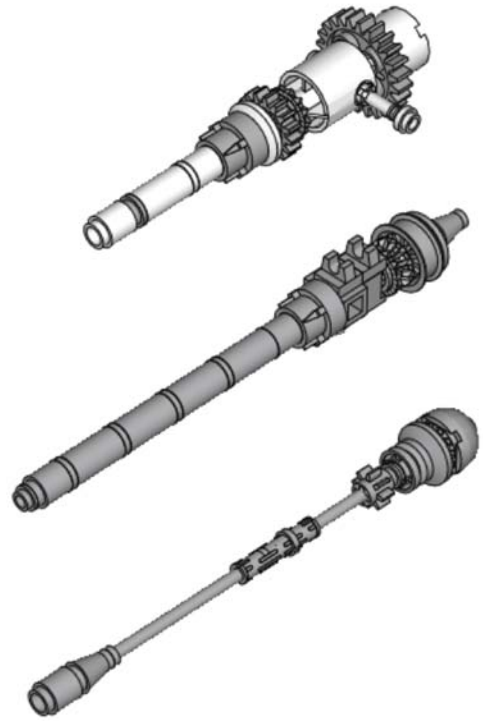
As with the cockpit and engines, the weapons mounted on your starfighter can give clues as to its intended role, but they don't have to. For example, I like to give my attacker and interceptor craft large, prominent weapons that look intimidating. For space superiority craft, I like a sleeker, more graceful look that accentuates the shape of the craft rather than its weapons.

Final Thoughts

My first LEGO set ever was 6861 X-1 Patrol Craft. Seems I have loved LEGO Space ever since. The thing I love about space is that it seems like the only limit is your own imagination. Whether it's a giant battleship, a huge space station, a small cargo vessel, an exploration probe, or a starfighter, there is no dogma to tell us how these things should look. They can be whatever we want. I hope what I've written helps spur your imagination, and you find something exciting to build. But remember, they're not rules — merely suggestions. Happy building. 🧱



You can see Peter's Flickr gallery at http://www.flickr.com/photos/rival_m/sets/72157606404402501/ or you can jump to his gallery by scanning this QR code.



Technic gears, axles and connectors along with round bricks, cones, dishes, wheels, and bars are all excellent parts for constructing weapons.



Peter Morris with one of his MOCs.

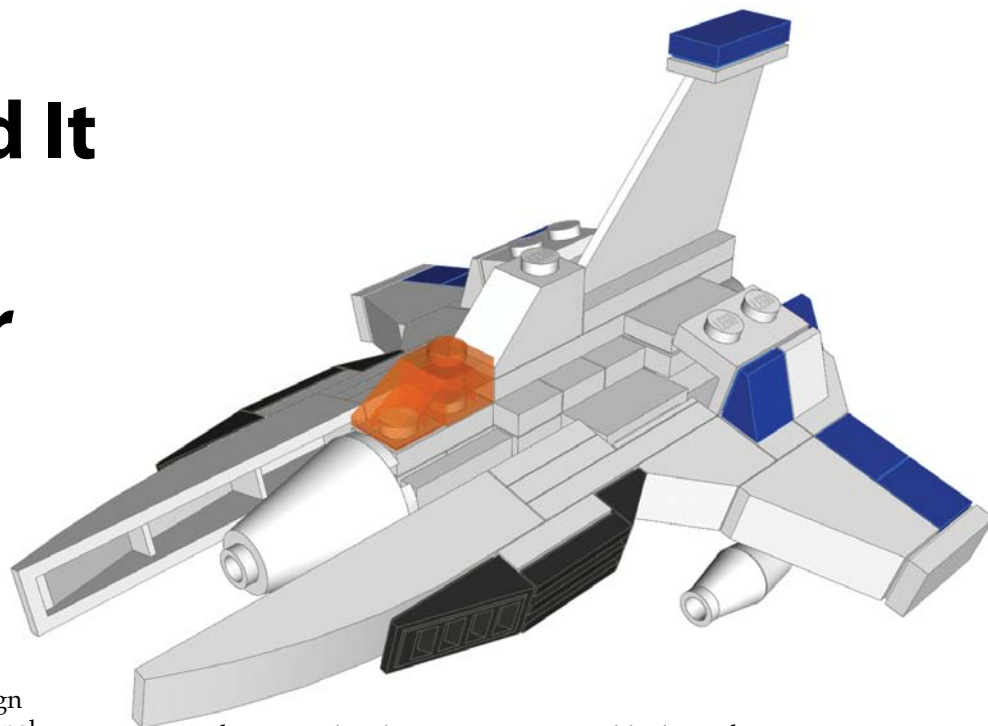
You Can Build It

MINI Model

MINI Vic Viper

Design and Instructions

by Christopher Deck



Hello everybody, I am glad to join again for this fantastic issue of *BrickJournal*. In this issue which is focused on space battle, I'd like to present a popular starfighter design to you. The "Vic Viper" is the player's personal starship in the *Gradius* computer game series which was released in the '80s. It has a memorable shape with two front prongs as extensions of the main wings and a large single dorsal tail.

To realize this special wing construction the best solution was to use slopes instead of plates. This required a SNOT approach with a final attachment to the main body via hinge bricks. For the air intake sockets located on top of

the wings, brackets were quite suitable due to having studs on the two outer sides which allowed for attachment in the SNOT wings leaving an open air intake.

It was again a pleasure to share this creation with the *BrickJournal* community. For now I wish you happy building and hopefully see you next time!

Yours, Christopher Deck 

Parts List (Parts can be ordered through Bricklink.com by searching by part number and color)

Vic Viper Main Body

#	Color	Part	Description
4	White	4070.dat	Brick 1 x 1 with Headlight
1	White	4733.dat	Brick 1 x 1 with Studs on Four Sides
1	White	3942c.dat	Cone 2 x 2 x 2 with Hollow Stud Open
1	Trans-Orange	58176.dat	Cylinder Domed 1 x 1 x 1.667 with Bar
2	White	3937.dat	Hinge 1 x 2 Base
2	White	4865.dat	Panel 1 x 2 x 1
2	Trans-Orange	3024.dat	Plate 1 x 1
2	White	3023.dat	Plate 1 x 2
3	White	3794.dat	Plate 1 x 2 with 1 Stud
2	White	3623.dat	Plate 1 x 3
1	White	3666.dat	Plate 1 x 6
1	White	3021.dat	Plate 2 x 3
1	White	3020.dat	Plate 2 x 4
1	Trans-Orange	50746.dat	Slope Brick 31 1 x 1 x 2/3
1	White	3040b.dat	Slope Brick 45 2 x 1
1	White	2340.dat	Tail 4 x 1 x 3
1	White	6541.dat	Technic Brick 1 x 1 with Hole
3	White	3700.dat	Technic Brick 1 x 2 with Hole
1	Blue	4274.dat	Technic Pin 1/2
1	Stone-Gray	32556.dat	Technic Pin Long
1	Stone-Gray	32187.dat	Technic Transmission Driving Ring Extension
1	Blue	3069b.dat	Tile 1 x 2 with Groove
4	White	3069b.dat	Tile 1 x 2 with Groove

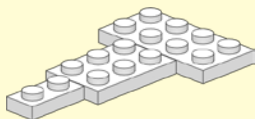
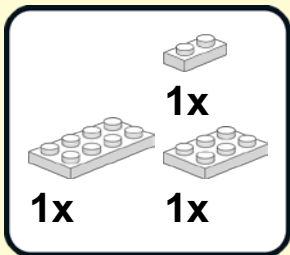
Vic Viper Wings

#	Color	Part	Description
2	White	44728.dat	Bracket 1 x 2 - 2 x 2
4	Blue	3005.dat	Brick 1 x 1
2	White	87087.dat	Brick 1 x 1 with Stud on 1 Side
2	White	3938.dat	Hinge 1 x 2 Top
2	Stone-Gray	6141.dat	Plate 1 x 1 Round
2	Stone-Gray	6019.dat	Plate 1 x 1 with Clip Horizontal
6	White	3023.dat	Plate 1 x 2
2	White	3710.dat	Plate 1 x 4
2	Black	61409.dat	Slope Brick 18 2 x 1 x 2/3 Grille
2	Black	50746.dat	Slope Brick 31 1 x 1 x 2/3
2	Blue	50746.dat	Slope Brick 31 1 x 1 x 2/3
2	White	50746.dat	Slope Brick 31 1 x 1 x 2/3
2	Blue	3040b.dat	Slope Brick 45 2 x 1
4	White	3040b.dat	Slope Brick 45 2 x 1
2	White	60481.dat	Slope Brick 65 2 x 1 x 2
2	White	41762.dat	Slope Brick Curved 6 x 1
2	Black	2412b.dat	Tile 1 x 2 Grille with Groove
2	White	3069b.dat	Tile 1 x 2 with Groove

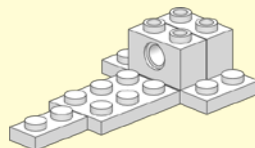
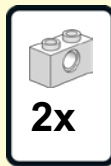
Vic Viper Rockets

#	Color	Part	Description
2	White	4588.dat	Brick 1 x 1 Round with Fins
2	White	6188.dat	Cone 1 x 1
2	White	2343.dat	Minifig Goblet
2	White	6141.dat	Plate 1 x 1 Round

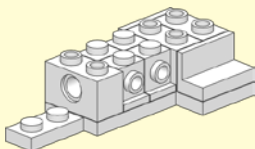
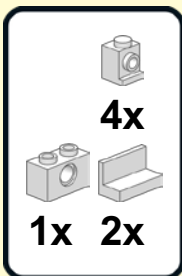
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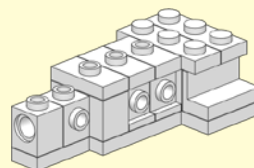
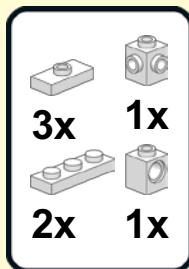
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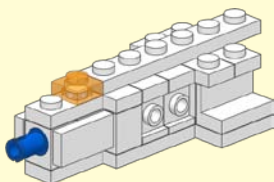
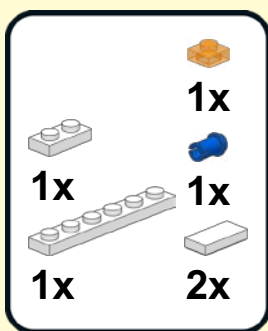
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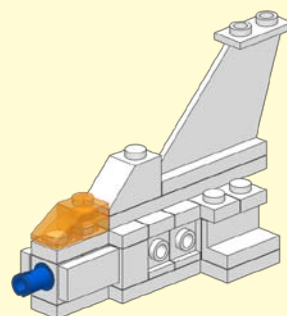
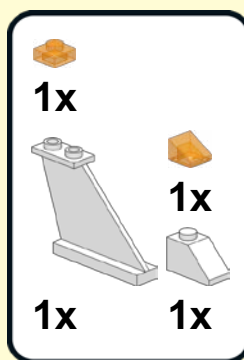
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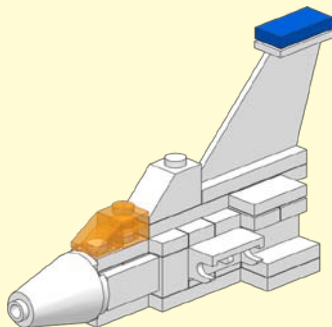
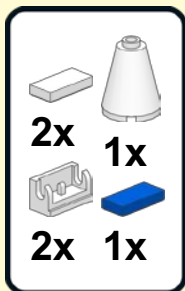
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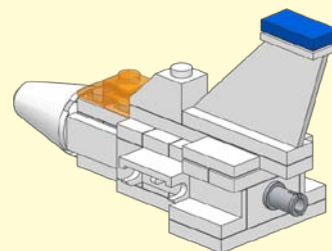
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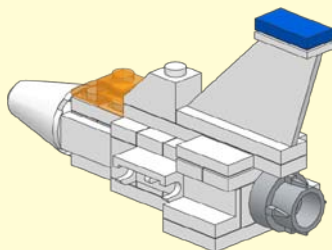
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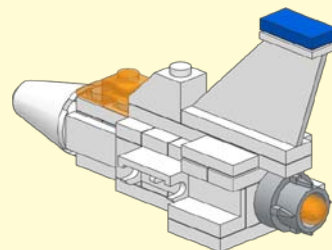
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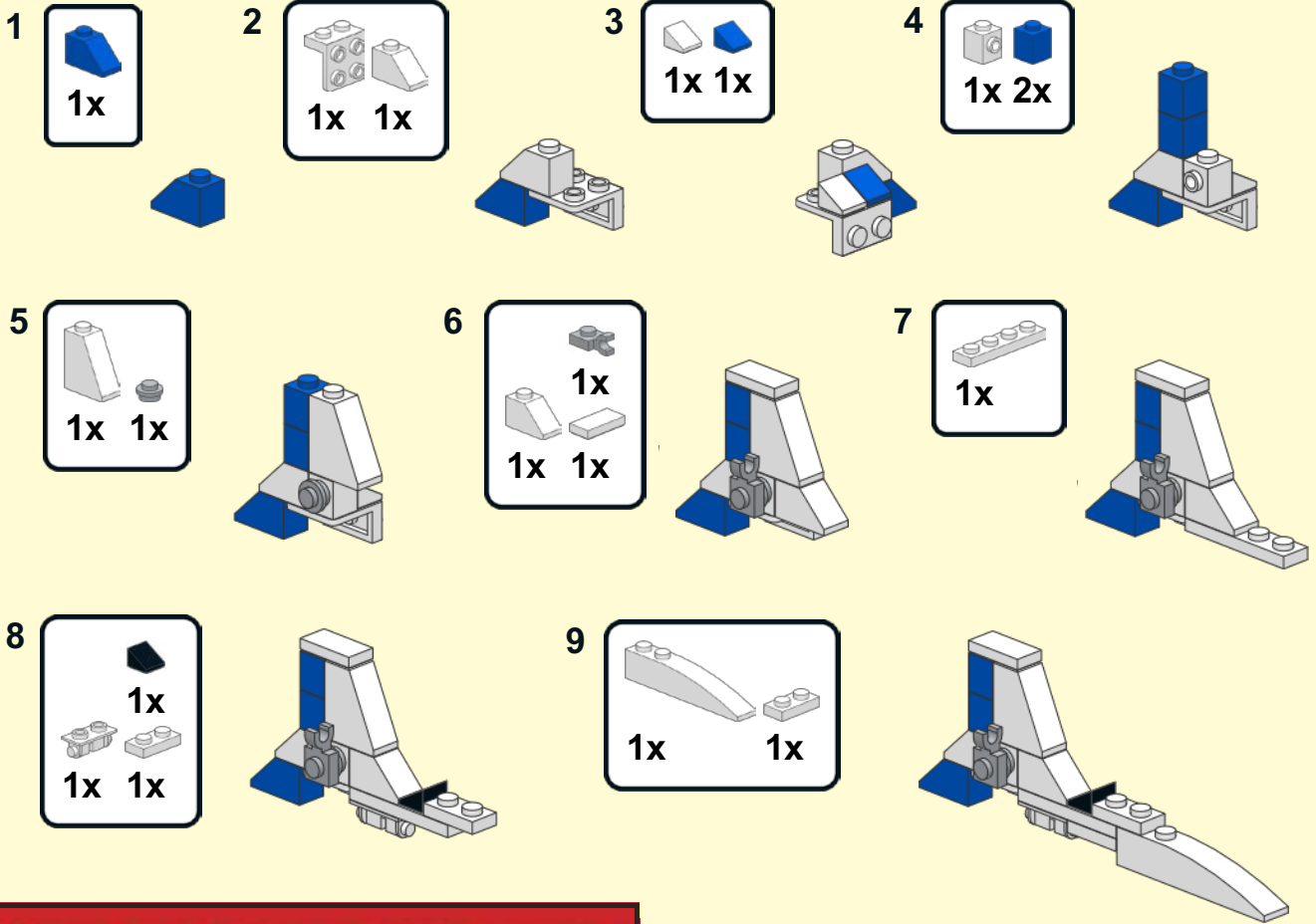


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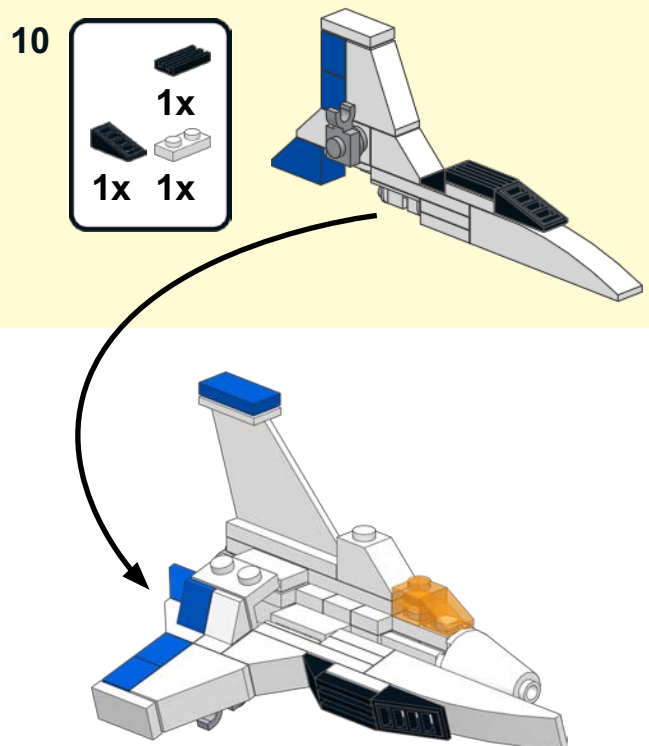
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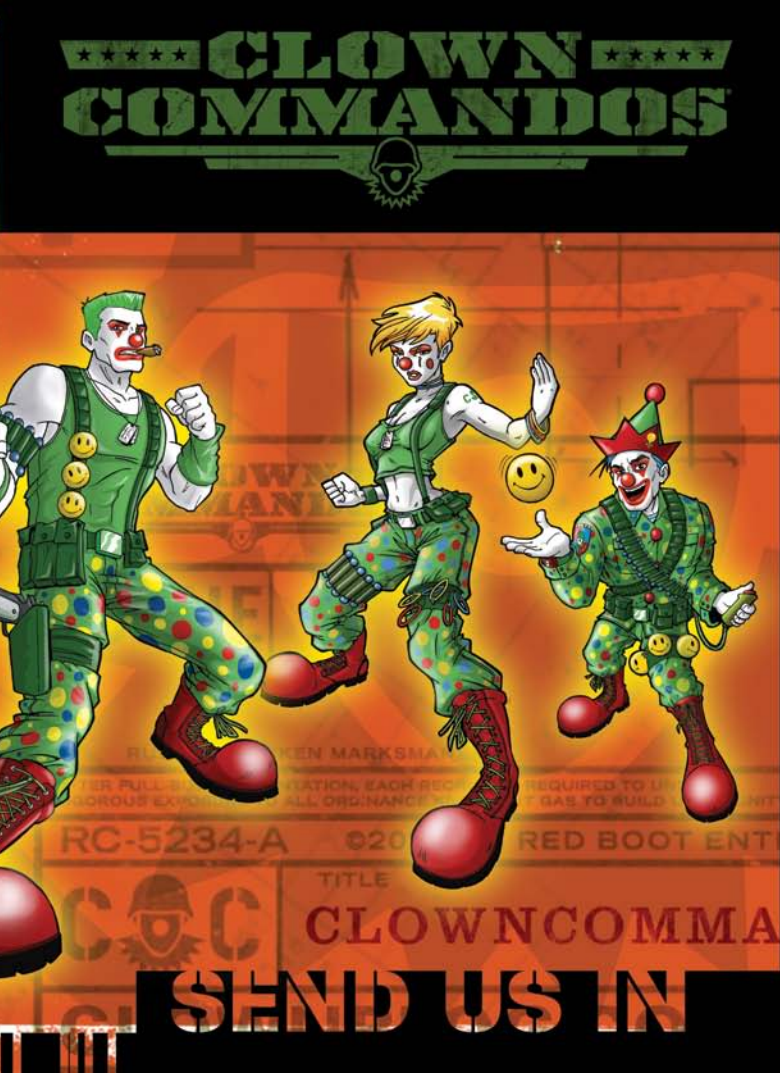
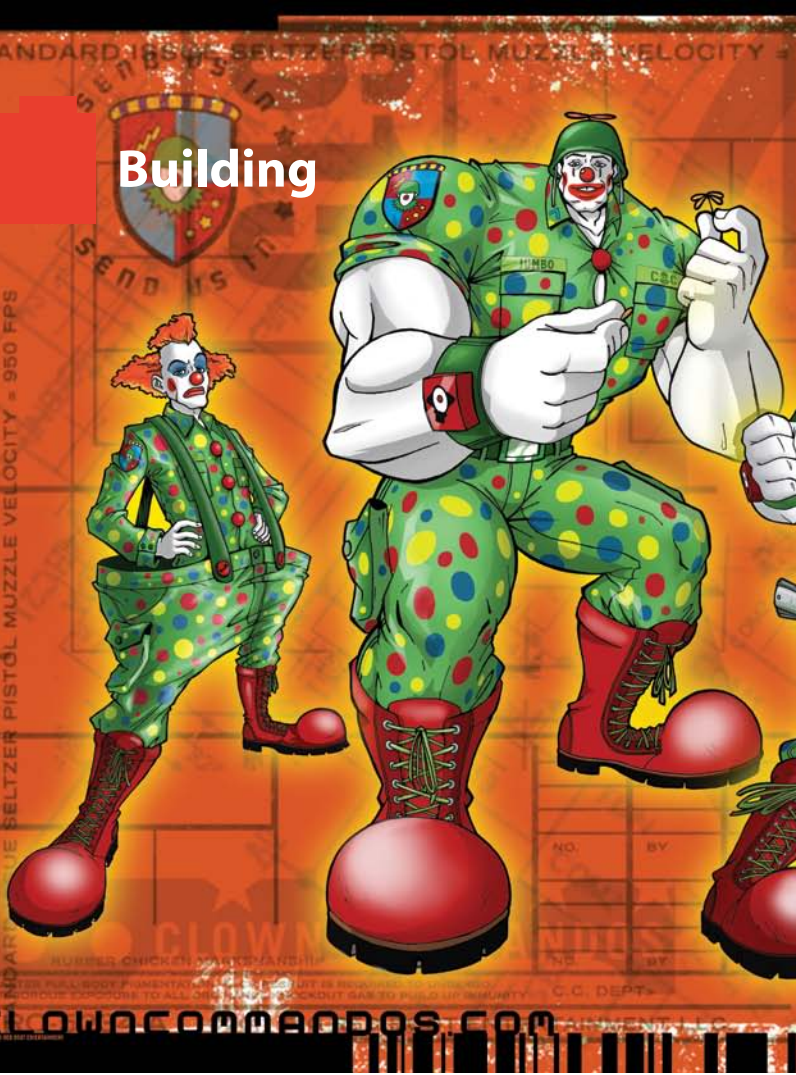
Snap wing into hinge brick

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You can see more Christopher's work at his Brickshelf gallery: <http://www.brickshelf.com/cgi-bin/gallery.cgi?m=Legostein>

Snap missiles in clips

Snap wing into hinge brick



Building

Minifig Customization 101: Designing in a Theme

by Jared K. Burks
Guest Contributors:
Michael Anthony Steele & Scott McFadden



Cpl. Honky:
CC Quartermaster

Pvt. Jumbo:
Engineered Clown

Col. Clown:
Commander of the CC

Lt. Bubbles:
Stealth expert of the CC

Sgt. Blammo:
Explosives expert of the CC

In this article, we will discuss how to create a theme, design characters for that theme, and how to personalize those characters into a cohesive group and not create repetitive figures. With the information presented, one could construct an army, pack, clique, unit, or whatever, personalizing each to make them unique, yet allowing for some similarities so they fit into that unit, army, world, or universe. I have the great privilege to have two very talented co-contributors for this article who are experts in creating a theme: Michael Anthony Steele and Scott McFadden. Anthony and Scott, of Big Red Boot Entertainment, are the creators of the digital comic book called *Clown Commandos*, where they have expertly demonstrated these skills. For this article, I have used the world they created in the *Clown Commandos* comic to create the comic book's main characters in LEGO form, merging their comic's theme with the LEGOverse (so technically the figures presented are designed in two themes). To do this well, one has to stay true to both the comic and to LEGO style, this way the characters are recognizable and yet don't readily stick out in either world (comic or LEGOverse). To find out more about the *Clown Commandos* comic book, you can read the sidebar at the right.

Before merging of the *Clown Commando* world with the LEGO to create the figures in LEGO form, I asked Scott McFadden (the CC's art lead) to give us some insights on how the Clown Commandos were artistically created. By examining themes in this way, a better understanding of unit/group character design can be developed and used to create more interesting/cohesive groups. This gives the figures more life, more backstory, and more reasons to have that blue hair, seltzer water pistol, or red floppy boots. Scott's insights can be found on the next page.

When designing in a theme, there are critical elements that need to be repeated to make the characters similar to support the theme. Yet, the characters need to be different enough to make them individuals. These critical elements can be reused from figure to figure so long as some twist on the element is utilized to make it new and unique on each character. Without individuals, the depth of the unit is lacking, so each figure needs to have that personalized stamp or they merely look mass-produced. The point of customizing your world is to make that unique character. If sheer numbers is your game and exact copies are fine, think stormtroopers when they line up in the movie shots in phalanxes (100 soldiers in 10 x 10 rows and columns). However, if you are creating that small fighting unit or even that garage full of mechanics, having them all in the exact same outfits gets tedious. Think about the *Ghostbusters* films: did all 4 main characters wear the exact same jump suit the same way? No, of course they didn't, they all added their "personalized flair." Maybe not 27 pieces, but I digress. Think about adding "flair" to each character, make them unique, and utilize design elements in unique ways.

Clown Commando Humvee: Adapted design from Dan Siskind of Brickmania



The first comic book app with REAL SOUND FX! The premise of *Clown Commandos* begins in an alternate universe where a single occurrence during World War II launched a chain of events that caused clowns to evolve into an elite fighting force. Now, in present day, a squad of these Clown Commandos becomes trapped in our reality where clowns are known as bumbling buffoons, a reality where the rubber nose is NOT a badge of honor.

Part G.I. Joe, part Ninja Turtles, and part Batman, these juxtaposed heroes fight crime while searching for a way home. But look out, they take themselves very seriously while doing it. To them, there's nothing funny about being a clown. And therein lies the heart of the series' humor. No matter what kind of life or death struggle, no matter how evil the villain, Clown Commandos think nothing of taking down the bad guys with a well-aimed rubber chicken or a pie to the face.

Big Red Boot Entertainment invites you to download their independent comic book app, *Clown Commandos*, at the Apple iTunes store for free! <http://tiny.cc/so46q>. *Clown Commandos* is written and produced specifically for the iPhone, iPod Touch, and iPad. By creating the comic specifically for these devices there is a comfortable frame to frame flow that adds to the experience of reading the book. The series' other ground-breaking feature is the integration of interactive sound effects and dialog.

For more information, please visit: clowncommandos.com and follow the Clowns on Twitter (@clowncommandos), Facebook, and the official CC blog at: clownblog.com



Scott McFadden: Creating the Clown Commando's Universe

Clown Commandos, now there is a dichotomy. Opposites are supposed to attract, right? Well, that is what we had to figure out. We wanted to find a way to combine the humor and lunacy of a clown with an elite fighting force. Like our concept, we wanted find a way to take these guys seriously. So we started researching both sides. We started with a more military/mercenary look (beyond that of the enlisted ranks) and began adding clown elements. And, like our concept, we explored how these elements could evolve through the years and merge (and actually make sense, oddly enough). The polka-dotted camo is a good example of that. Of course, this is how clown camouflage would evolve!

When it comes to the Clown Commandos' alternate universe, we have strong art concepts, too. Since the clowns of their world no longer entertain, much of the laughter and joy has gone. We symbolize this by the darker palette of their world, as seen through flashbacks. We keep the palette more desaturated and gritty, giving the feel of a police state/Gotham City look. Thus, once our heroes pop into OUR universe, we have a brighter palette and a friendlier world.

Each character has its own personality and we tried to capture that with their look and uniform. For example, Lt. Bubbles is more of a rebel, yet she still has the pride of the CC. We tried to make each character unique and their place in the squad somewhat apparent by their appearance.

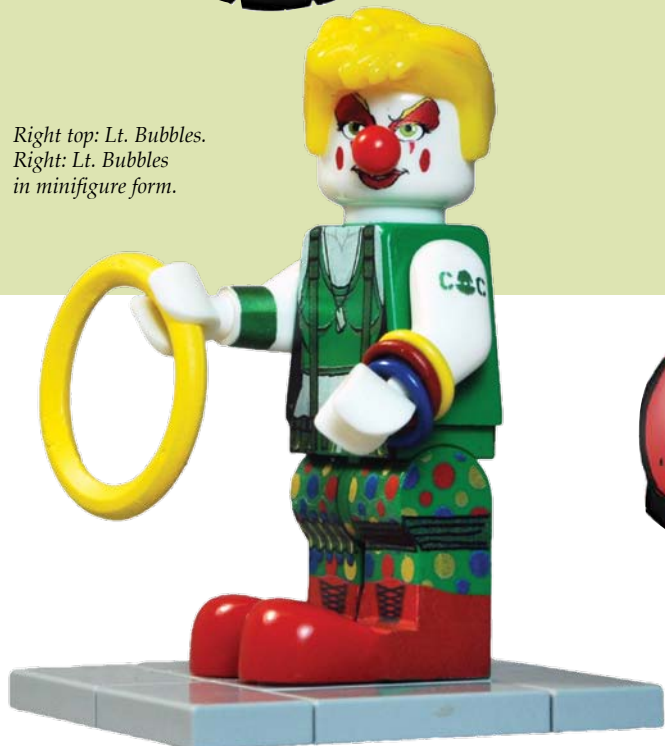
On weapon design, we took advantage of the fact that this is, after all, a science-fiction concept so we utilized "clown tech" or "mime tech" to merge the funny with the military. We try to keep them a little intimidating, but with touches of primary colors so the joke is subtle. Plus, the non-lethal factor plays through as the weapon is fired: a pie shooting out of a pie gun, an over-sized bubble gun that explodes with sleeping gas, and of course, there's Colonel

Clown's regulation seltzer pistol. Again, military first, the pistol is a normal military style pistol with a seltzer chamber attached.

When we started concepting for this project we wanted it to be action-adventure premise that just happens to be a comedy. We built everything with a strong military foundation, from the weapons to the uniforms and even the ranks. For instance, our colonel rank replaces the real rank's eagle with a rubber chicken. With almost everything, we soften the edges a bit and added a primary palette. That is how we try to handle all our elements, military first with a touch of funny.



*Right top: Lt. Bubbles.
Right: Lt. Bubbles
in minifigure form.*



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The key to creating the squad in LEGO form is their badge of honor, the red nose. I utilized the nose to make these figures unique and yet totally LEGOesque. The nose was constructed by cutting the tip off of a LEGO antenna element. The LEGO head had a small hole drilled in it to allow the antenna shaft to fit inside and hold the nose onto the minifigure head. The unit was also further identified as clowns by my sculpting the big red shoe elements making these clowns feet twice as large as a normal minifigures. These two custom elements were continually utilized as baseline for all clown characters, except one (please note, as in life, there is always one exception to every rule).

Colonel Clown is the leader of the Clown Commando unit. Instead of donning the whole uniform, he fights in a tank top, yet still wears the Clown-camo pants (as mentioned by Scott McFadden). His prominent dog tags describe this clown as military issue. His arm bandolier and wrist guard further set him apart from his squadmates (watch that bandolier; this would be one of those elements that is recycled in new ways). He is geared up for non-lethal combat with his happy bomb (exploding in rapidly-expanding knock-out gas), seltzer pistol, and seltzer cigar. The happy bomb is a painted and decaled BrickArms product and the seltzer pistol is a modified BrickArms 1911 that has the addition of a piece of trans-blue LEGO bar. The seltzer cigar was created by using the LEGO antenna element shaft: specifically painting, cutting to length, and gluing (cyanoacrylate) to the minifigure head. The LEGO hair piece was custom painted bright green. To further make Colonel Clown more LEGOesque, I designed his tank top and musculature after an official LEGO mechanic minifigure. This helps blend the comic style and the LEGO style together. This tank top design with a few tweaks was used to create Lt. Bubbles.



Top: Col. Clown
 Above: Col. Clown's torso decal, based on the LEGO Mechanic's torso.
 Right: Col. Clown in minifigure form, with seltzer gun and happy bomb.



Above: Sgt. Blammo.
 Below: Col. Clown on his combat unicycle.
 Below right: Mimes! With guns!

When creating the rest of the squad and other characters from the *Clown Commandos* comic several design elements were merged from the LEGOverse with that of the Clown Commandos. For example, the Ringmaster's and Mr. Smiley's suits are modifications of an official LEGO suit design. I also used the standard LEGO Mime for the Mime Syndicate members to help blend the worlds together. Another trick was using whenever possible official LEGO elements and modifying them for their specific purpose. There are several examples of this: Jumbo's helmet is from the Toy Story Army Men; Honky's pants are a modified LEGO element, and Blammo's hat is a modified LEGO crown. I also used a LEGO solution to achieve Jumbo's enhanced size by using the LEGO hockey armor element and BrickForge ammo pockets. I also boosted his helmet to give him just a bit more height.

Creating or merging two worlds can be done in very imaginative ways. When merging the Clown Commandos with the LEGOverse, I tried to stay true to both creating new elements only when essential and using already accepted aftermarket elements (BrickArms weapons and BrickForge accessories). Where does your interest take you? How can you merge that interest with the LEGOverse? [h](#)

Clown Commandos images courtesy of Big Red Boot Entertainment. © 2011 Big Red Boot Entertainment LLC, all rights reserved.
 Will Chapman of BrickArms kindly made custom trans-clear Tommy guns for this article.

Next Time:

Minifig Customization 101 – Lighting Custom Figures!



You can go to Jared's webpage by scanning this QR code!



Creator Bios:

Michael Anthony Steele has written for family entertainment for the past sixteen years. He has authored more than eighty children's books for numerous popular brands: *The Penguins of Madagascar*, *Batman*, *Shrek*, *Green Lantern*, *Night at the Museum*, *G.I. JOE*, *Speed Racer*, *Spider-Man*, and *Sly Cooper*.

Anthony began as a staff writer for the PBS series *WISHBONE*. There he co-wrote several episodes including the Emmy award-winning, full-length feature, *WISHBONE's Dog Days of the West*. Since then, he has written twenty-five episodes for the PBS series *Barney & Friends*, and many home videos including five for the video series *Boz*, *The Green Bear Next Door*.

Anthony speaks to schools and previews the upcoming *Clown Commando* app in his presentation. The kids are extremely excited and flood him with questions at every Q&A.

michaelanthonysteele.com

Scott McFadden has been in advertising for seventeen years. He has worked at major ad firms, being the art director and creative director for numerous television spots, print campaigns, promotions, and brand development projects. He has worked on and led creative groups on a number of national accounts including McDonalds, Pizza Hut, Visa, Pepsi-Cola, and Frito-Lay, as well as other national, regional and local advertisers.

While on the Hasbro toys account, Scott became conversant with both their new and existing brands including: Star Wars, G.I. Joe, Transformers, iDog, and Pokemon. His extensive experience in concept development and contemporary design adds the unique look and feel to the originality of *Clown Commandos*. He even applies his knowledge of type and design to the comic's lettering, combining what he loves most: storytelling and graphic design.

scottmcfaddencreative.com



Top: Mr. Smiley.
Above: The Ringmaster, and
Below: The Ringmaster and the Mime Syndicate.



Adding More 'Green' to the Palette

The LEGO Group makes changes to become more environmentally friendly

Article by Ty Keltner

Photography by Ty Keltner and the LEGO Group



In working on a prized MOC, adult fans of LEGO may have to contemplate using dark green, sand green, lime green, or another one of the many shades that LEGO is known for. However, there is a shade of green that the LEGO company itself is contemplating using. This color won't be showing up in a set anytime soon, but LEGO hopes it will play a big part in the future of the company.

The LEGO Group has begun a quest to dramatically reduce its impact on the environment. But becoming a more "green" company is no easy task, especially for one the size of LEGO—the largest construction toy company in the world, and LEGO is well aware of the challenges in becoming more environmentally friendly. The 2010 Progress Report clearly states:

"The core elements of LEGO products of today contain plastic polymers that are primarily based on fossil oil resources, have high energy need during production and processing and become potential waste elements after use."

With a statement like that, it would appear LEGO has plenty of work ahead of itself to become an environmentally friendly company. However, LEGO is actually far ahead of most of its international counterparts thanks to innovation and good planning.

In 2008, LEGO documented the carbon footprint of its operations. The company found a number of areas it could cut emissions as its products flow from manufacturing to the store, in a process called the value chain. The biggest area of concern was the materials phase,

which accounted for 60 percent of the CO₂ produced in the value chain.

"By looking into that phase we hit on the philosophy of cradle to cradle," said Jes Faltum, Director, Environment & Climate, "Instead of drawing a line in society, we wanted to draw a circle in terms of our products and services. So it was a matter of changing our agenda from minimizing our environmental impact, to creating a positive impact."

The phrase "cradle to cradle" describes the concept of harvesting resources to create a product and eventually returning the product to its source, thus creating a waste-free system. While most companies look at ways to reduce environmental impact, Director of Stakeholder Dialogue & Communication, Mikkel Hausner describes the idea as a step above the typical approach.

"Don't do less bad, do good," says Hausner.

Design4Planet

To accomplish the goal, LEGO started a new campaign called Design4Planet (D4P) that focuses on the environmental impact of its products, ranging from initial design all the way to its arrival on store shelves.

The Design4Planet campaign is divided into five areas:

1. Material Chemistry

LEGO is categorizing the environmental impact of every material used for LEGO elements. Materials that have an "undesirable environmental impact" will be phased out.

2. Environmental Certification

LEGO hopes to have its entire product line comply with voluntary environmental standards. This means the company will look at different environmental standards and meet those standards to improve itself. Right now, the company is researching various global standards used by other companies, which will help LEGO set benchmarks.

3. Reduced and Compostable Print and Packaging

The company aims to create packaging that comes from sustainable resources and is compostable. Also, packaging can easily be separated into its core materials, that way it is easier to recycle.

4. Design for Disassembly

Just as packaging should be easy to separate into its core materials, the products should be easy to disassemble as well. Once separated, raw materials can easily be recycled into new products.

5. Return Solutions

LEGO bricks are known for their longevity, but eventually worn or damaged bricks need to be disposed of. LEGO is

currently investigating methods to dispose of old bricks in a manner that is more environmentally friendly than simply trashing them.

Materials

One example of D4P in practice is LEGO's move to reduce packaging. The company has established a team to test new package material, processes. Their work is already showing up on store shelves in the form of less packaging. The size of LEGO boxes has decreased approximately 7 percent. The less packaging, the more material the company saves and the less space it takes up during shipping, thus the company can send out more product and save fuel at the same time. LEGO is now looking at further ways to reduce package size, while using more sustainable sources of packing material and recycled content.

In addition, most LEGO elements are made from ABS plastic. Plastic is made from fossil fuel, which is known as the "feedstock" in the manufacturing process. The Design 4 Planet initiative encourages exploring new plastic recipes. "If you do it the right way, then plastic is a great material. Right now we use petroleum-based [plastic]. A lot of innovation is going into changing the feedstock. There is a lot of innovation potential around the material, and we are really working on making plastic for LEGO bricks the best plastic in the world," says Faltum.

Energy Efficiency

However, running a growing manufacturing business is not without environmental challenges. Manufacturing LEGO bricks consumes increasing amounts of electricity.

In 2008, LEGO's total energy consumption for production was 108 Gigawatt/hours (GWh) of electricity. That number grew to 155 in 2009 and then 173 in 2010. In order to combat the increases in energy, LEGO is attempting to increase



overall energy efficiency and use less polluting sources of fuel. After taking energy-saving measures at its facilities, the LEGO Group decreased energy consumption of the Denmark operations by 60 percent from 2007 to 2009.

To keep the momentum going, the company began installing light sensors that detect how much daylight comes into a room. The sensors will increase or dim the lighting depending on how much natural light is coming into a room. The sensors also detect the presence of a person, and will shut the lights off when no one is around. The two innovations help the company use less energy and less money lighting rooms unnecessarily. Currently LEGO is spreading the technology to other factories in other countries.

Similarly, LEGO has employed a new ventilation scheme that uses outside air to cool molding halls on an as needed basis, rather than traditional ventilation techniques that circulate warm indoor air. The change has saved 4.6 million kilowatt hours of electricity per year, which is about 2,000 tons of CO₂.

Approximately 60 percent of LEGO's energy consumption comes from the molding machines that use hydraulics to produce LEGO elements. LEGO has been testing and is now implementing new electric molding machines that use 40 percent less energy. There are also hybrid machines that utilize both hydraulics and electricity. These machines use 30 percent less energy than those currently in place.

Through the continuing changes, the company's energy efficiency in 2010 was a 60 percent increase from 2007. So while the company does use more energy than ever before, it gets more out of that energy. In that manner, the company saves the environment and saves money by getting more bang for the buck. LEGO aims to increase energy efficiency by 5% every year and eventually phase out fossil fuel usage entirely. "Our goal is to be entirely on renewable energy by 2020," says Faltum.

The factory is not the only place LEGO is focusing on becoming more environmentally friendly. Company headquarters around the world are getting in on the act too. The sales office in the United States has established a "Green Team" to find energy savings and run social and environmental awareness campaigns in the local area. The Green Team has set small goals that will change the overall mindset of the company bit by bit.

In Billund, Denmark, LEGO has a large campus and employees often use automobiles to get from one building to another. Recently the company acquired 40 bicycles to encourage employees to ride rather than drive. Besides the obvious environmental benefit, employees also benefit from the exercise.



Molding machines in Billund, where many energy-efficiency and green initiatives are being implemented.

Reducing Waste


Just as in energy consumption, LEGO also produces more waste than ever before, 9644 tons from 2010's manufacturing activities. However the company set an ambitious goal to recycle a whopping 80% of that waste. The amazing part is that it exceeded that goal a year early. In 2009, LEGO recycled 88% of its waste—an impressive figure that few other international companies can come close to. The next year, the company exceeded the mark again at 87%.

But for LEGO, that wasn't good enough. The company has an overall goal of zero waste. That's a considerable challenge when there are production facilities on two continents in three different countries that each has different geographic and social challenges. Fortunately, LEGO has the advantage of being a toy company that produces plastics that are easily recycled.

Continuing Efforts

Converting an international company toward a more green way of thinking is not easy, but LEGO is not scared of the challenge. "You have to find the right solutions and implement them. We are all very committed to doing this. Everyone is trying their best to find the best possible solution," says Hausner.

...and with an innovative spirit that matches the possibilities of the LEGO brick, Faltum whole-heartily agrees.

"We see ourselves as an innovative company and trying for a 100% positive impact really sparked our innovation. It is a journey, not a destination, and it is a positive journey." 

Ty Keltner is the head of public relations for the Alaska Department of Environmental Conservation. He is an AFOL and regular contributor to BrickJournal. He currently lives in Juneau, Alaska with his wife and baby boy.



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Henk
Holsheimer.

LEGO Art: Building a Medium

Article by Henk Holsheimer
Photography by Henk Holsheimer,
Christian Boehm, and Matthias Lindner

Henk Holsheimer is senior concept designer at LEGO Concept Lab Munich and has been working for more than ten years for the LEGO Group. Henk invented and designed the shape system, wedge bricks with different curves that were originally designed to give the Star Wars models more speedy shapes, but are now being used in most product lines. Henk designed many other LEGO products, e.g. the X-Pod, the Creator line for 2003, the DUPLO airplane and pirate ship and various Racers models. At Concept Lab Munich, he has done research for future product lines for preschool and girls. Currently, Henk is working on new concepts for 2014 and 2015 and is leading the LEGO Art project, stimulating artists around the world to use LEGO bricks as artistic medium. Here, he talks to BrickJournal about how he started the LEGO Art Project.

The LEGO Graffiti Styles Convention 2009 was the start of a new project which now officially is called LEGO Art. With this project, the LEGO Group wants to explore the possibilities of using the LEGO brick as an artistic medium.

The LEGO Graffiti Styles Convention was more of an idea which I was thinking about for a while: creating three-dimensional calligraphy with LEGO bricks. The idea was to try and create three-dimensional graffiti one day. I discussed this idea with a freelancer who was working for us during a stay in Billund. He had already made a couple of graffiti sculptures and I was sure we could invite a few like-minded people to Munich for a weekend to toy around with the idea.

Despite a very small budget from the LEGO Group, and the stipulation that this was to be planned only in my spare time, my passion to make something bigger from it was huge.

Back in Munich, I started planning the event, looking for cool locations, setting the date, looking into the logistics and finding artists which could be invited for the event.

The main communications channels I used for the event were:

- Word of mouth (authenticity)
- Facebook (for announcing the event)
- Flyers (for announcing the event)
- Selected websites (for announcing and reporting about the event)
- Individual people (as key communication and to generate new contacts)

I spread the word, telling everybody of my idea having a building event for street and graffiti artists at a secret location. In fact, I didn't have a location yet, nor had I never organized an event before. However, it seemed the idea was so strong that after a few weeks of research and visiting art fairs to make contacts, I had a list of 25 potential participants — 20 more than expected and even great names from the art scene, like Jan Vormann and SatOne...



One of Cole
Blaq's many
models displayed,
Inflammable a.k.a.
The Overkill V1.2.
This was one of the
models in the Inside
the Spraycan series.

It was a coincidence that a befriended couple wanted to start their own event business in a former architect's house to be torn down soon. So it didn't take long to sign the contract, I had my location— and the couple could start their business. Things were running at high speed, questions came up like: What about an exhibition with opening party? Printing flyers? Do we need a DJ? A bar? The press? A photographer? A catalogue? A "making-of" movie? Suddenly I had a so many things to coordinate and organize, and I also needed to go to Billund again to pick up bricks from the warehouse myself — it was the only way to get the right elements in short time.

It was amazing how a buzz started around this event! So many people wanted to support and take part!

It all happened and was four weeks of madness: coordinating artists, allocating rooms to work in, sorting thousands of bricks, renting light and DJ equipment, creating flyers, sorting out hotels and travel for the artists, and making everybody feel comfortable. It was amazing to watch adults

taking holidays from their daily jobs and families to imprison themselves in an old building with tons of bricks and spray cans to create a huge piece of art. The whole house was decorated from top to bottom with paint and bricks!

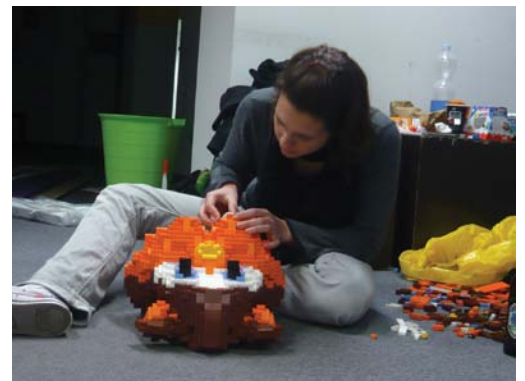
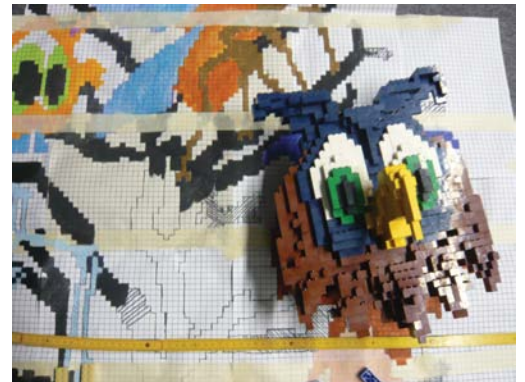
In fact it had become my own private project, only funded by the LEGO Group...

So I took the freedom of doing everything without asking. That meant that I got many comments in the beginning. Colleagues from other departments were very reserved, questioning many things, because I did them in an unconventional manner. If I would have followed all internal rules, the event would have never taken place... In this case the target group was young adults, not kids.

My aim was to test how young adults use the brand, the bricks. How do they interpret LEGO and its values? How can we become an interesting brand for teenagers and adults? What would we need to offer to people that like arts and live an urban lifestyle?



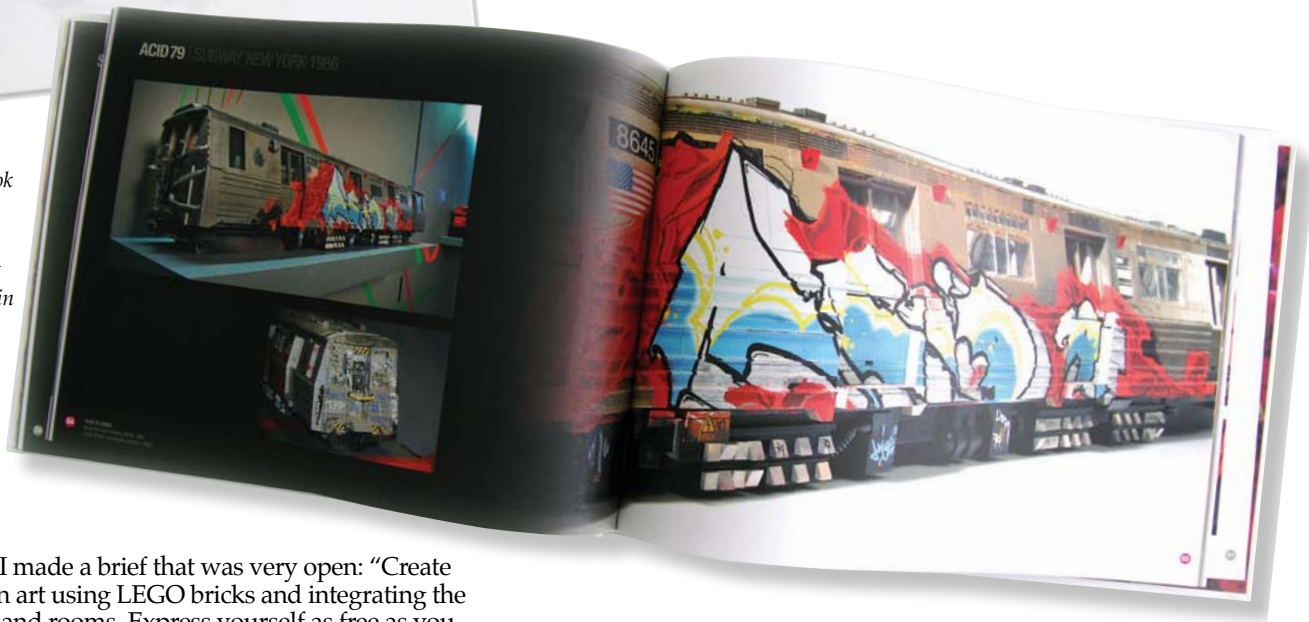
Diese Mädchen, made up of two art & multimedia students (Alice Strunkmann-Meister and Julia Von Ferber) at Munich University, made this interactive sculpture. The leaves were removed by visitors, revealing the tree branches and trunk, and other surprises.





A volunteer posts up a photo of Shannon Ocean's work, Shan Concertina.

A spread from the book published about the LEGO Graffiti Styles Convention, showing a LEGO-modeled train with graffiti from Acid 79, a member of Buntlack.



For participants, I made a brief that was very open: "Create any kind of urban art using LEGO bricks and integrating the individual space and rooms. Express yourself as free as you like. The only limitation is that it should not offend the LEGO Company or its customers and consumers and should not transport any political or religious messages."

As I noted in the brief, there were many concerns, especially legally.

But when the colleagues visited the exhibition, all the reactions were: "wow," "amazing," and "unbelievable." There was a buzz, a very positive energy, and nobody was asking questions anymore...

Amazing sculptures of all kinds and sizes out of LEGO System and DUPLO bricks were created, complete room installations like an underground subway tunnel or a large light & shadow sculpture by SatOne, visitors building LEGO glasses and taking them to the club, street art with bricks outside the location, a book, t-shirts, souvenirs...

Interestingly enough, the best touch point was the "guest building area," which were tables full of bricks where visitors could create their own art pieces.

I deliberately did not allow any LEGO City banners or other LEGO advertisement, to avoid that it became an "in your face" promotion event. I wanted the bricks and art pieces to speak for themselves!

Visitors talking to the artists directly and directly hearing their fascination without being told by us was the best promotion you can wish for.

Teenagers and adults age 16-40 just loved it!! Some even return to their LEGO Bricks stored at their parent's house or from their basements!

The event was also seen as experimentation field for various reasons, amongst others — a new target group and new type of event. Comments from LEGO Leadership Team were overwhelming after an article in the LEGO intranet and a budget for publishing a book was approved. After the convention, I created a book called *Constructed Styles*. It shows the process and gives an impression of the different artists at work.

For a better impression and more information please look at these links and check out the book:
<http://www.constructedstyles.com/home.html>

My flickr gallery has more photos:
<http://www.flickr.com/photos/legostyles/>

Video from the event can also be seen here:
http://www.youtube.com/watch?v=EBGD4y_g_Kk
<http://www.youtube.com/watch?v=Zmg8EyhUuHA&feature=related>

The LEGO Graffiti Styles Convention was so successful that LEGO Marketing immediately decided to commission selected art pieces for the Nürnberg Toy fair surprise event for Kjeld Kirk Kristiansen (Owner of the LEGO Group) and Jørgen Vig Knudstorp (CEO), and to participate at the next international urban art fair "Stroke" in Munich with a huge stand under my direction.

This allowed the LEGO Group to grow LEGO Bricks as an artistic medium in an authentic way.

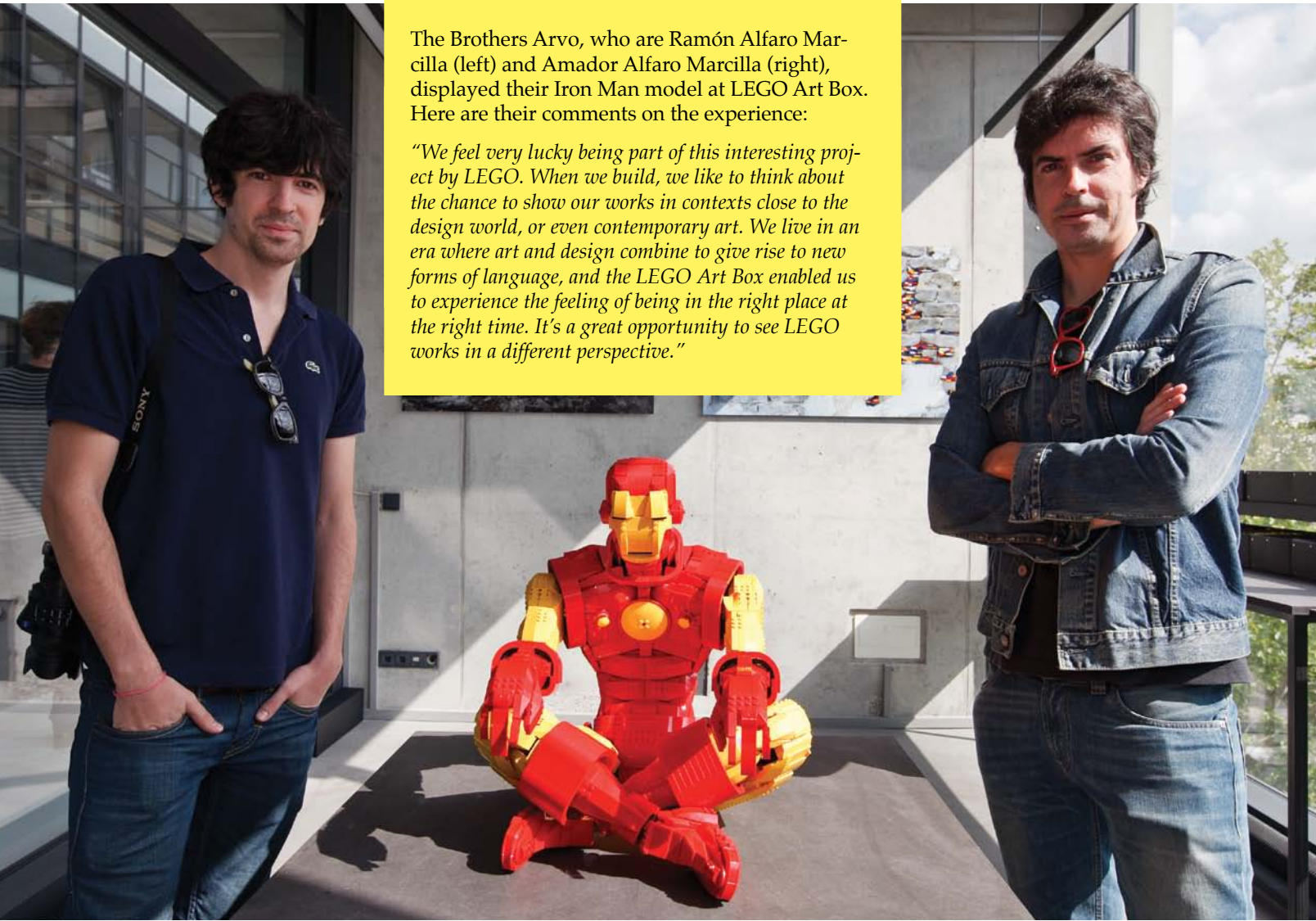
Recently, I just got back from Berlin, where we opened the 'LEGO Art Box', the first official LEGO Art Gallery! The LEGO Art Box is a space to experiment with LEGO bricks, a place where artists can meet and where we can do workshops. We opened with a great exhibition showing three very different approaches of using the LEGO brick: Jan Vormann with "Dispatchwork," filling gaps in walls, Christopher Niemann with "I LEGO New York," using the brick in a very minimalistic way with great humorous effect, and Arvo with their "Iron Man," using the realistic sculptural approach.

The Arvo Brother's Iron Man model sits in front of photos of Jan Vormann's LEGO patchwork, or "Dispatchwork."



The LEGO Art Box opens in Berlin!






The Brothers Arvo, who are Ramón Alfaro Marcilla (left) and Amador Alfaro Marcilla (right), displayed their Iron Man model at LEGO Art Box. Here are their comments on the experience:

"We feel very lucky being part of this interesting project by LEGO. When we build, we like to think about the chance to show our works in contexts close to the design world, or even contemporary art. We live in an era where art and design combine to give rise to new forms of language, and the LEGO Art Box enabled us to experience the feeling of being in the right place at the right time. It's a great opportunity to see LEGO works in a different perspective."



We are planning to do activities with art students, architects, designers, and many more artists. We want to explore what LEGO bricks can bring to different fields within art, and how we then can bring it back to our consumers in form of new fantastic products or experiences! 



You can see more photos of the LEGO Graffiti Styles Convention by scanning this QR code!

Henk Holsheimer, besides developing events, invented and designed the Shape System: wedge bricks with different curves that were originally designed to give the Star Wars models more speedy shapes that are now being used in most product lines. Here he talks about how he designed what became the LEGO Shape System:

The LEGO Shape System was developed between November 2000 and March 2001. The briefing was to create a system of bricks that give the LEGO *Star Wars* models a more realistic look, but keeping the new bricks generic so that they could be used in other themes as well.

Because of my background of studying transportation design and having worked on several car designs, the LEGO Group approached me with this special task. After three months of freelancing in Fall 2000, already looking into the design of spaceships and vehicles, I got a fixed contract with LEGO System A/S in Billund. Together with my mentor, Jan Rya from Design Lab we did research on existing bricks, the needs of the *Star Wars* team, rules and regulations, angles of plates and bricks and we developed different proposals of systems.

Especially important was the fact that we needed to create a system of elements that could serve many purposes instead of designing elements that looked like parts of the real vehicles and would not work on other models. This was a challenge because the *Star Wars* team wanted more realistic elements for their models.

Prototype slopes tested on a spaceship idea.

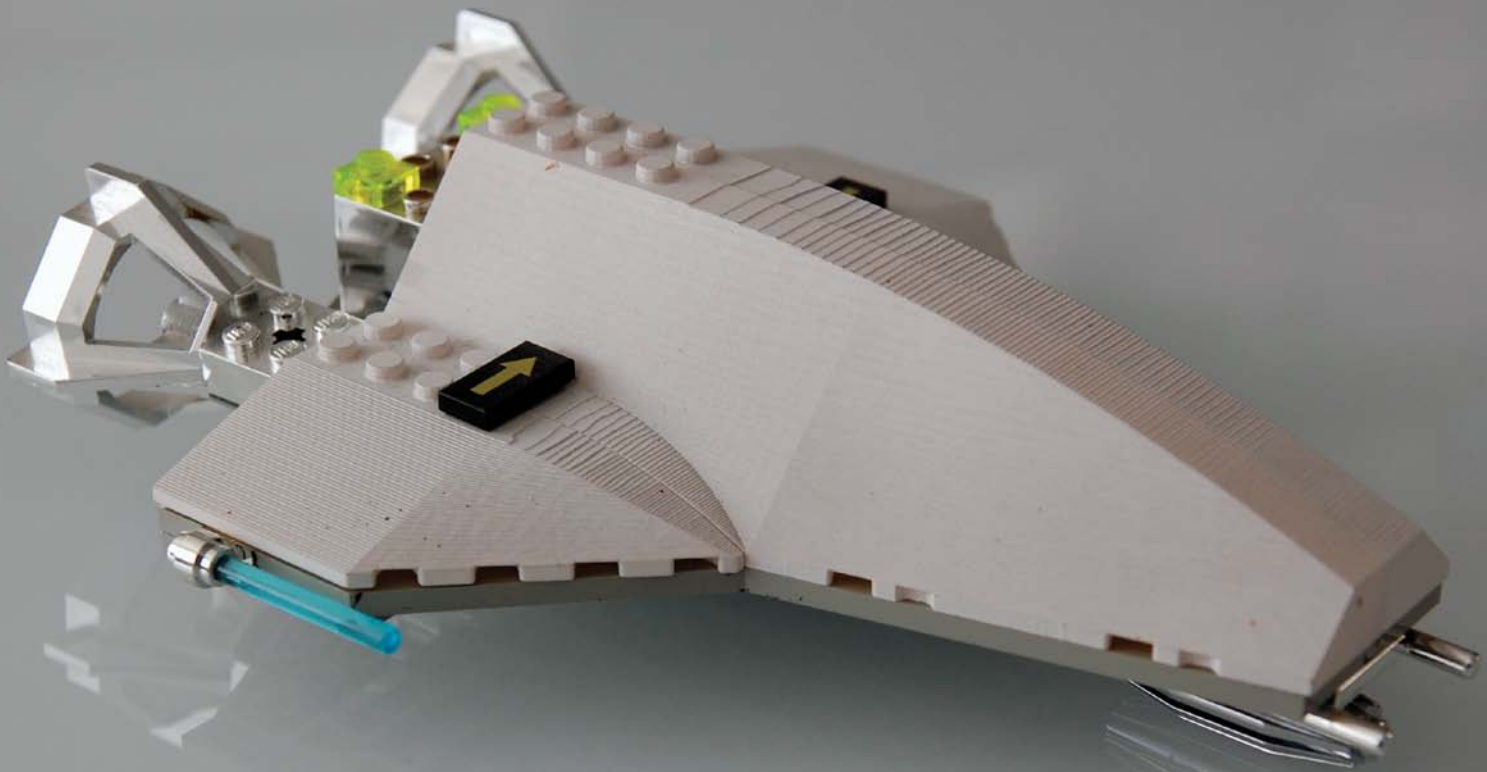
The LEGO Group

The LEGO Shape System: Wedging a Brick

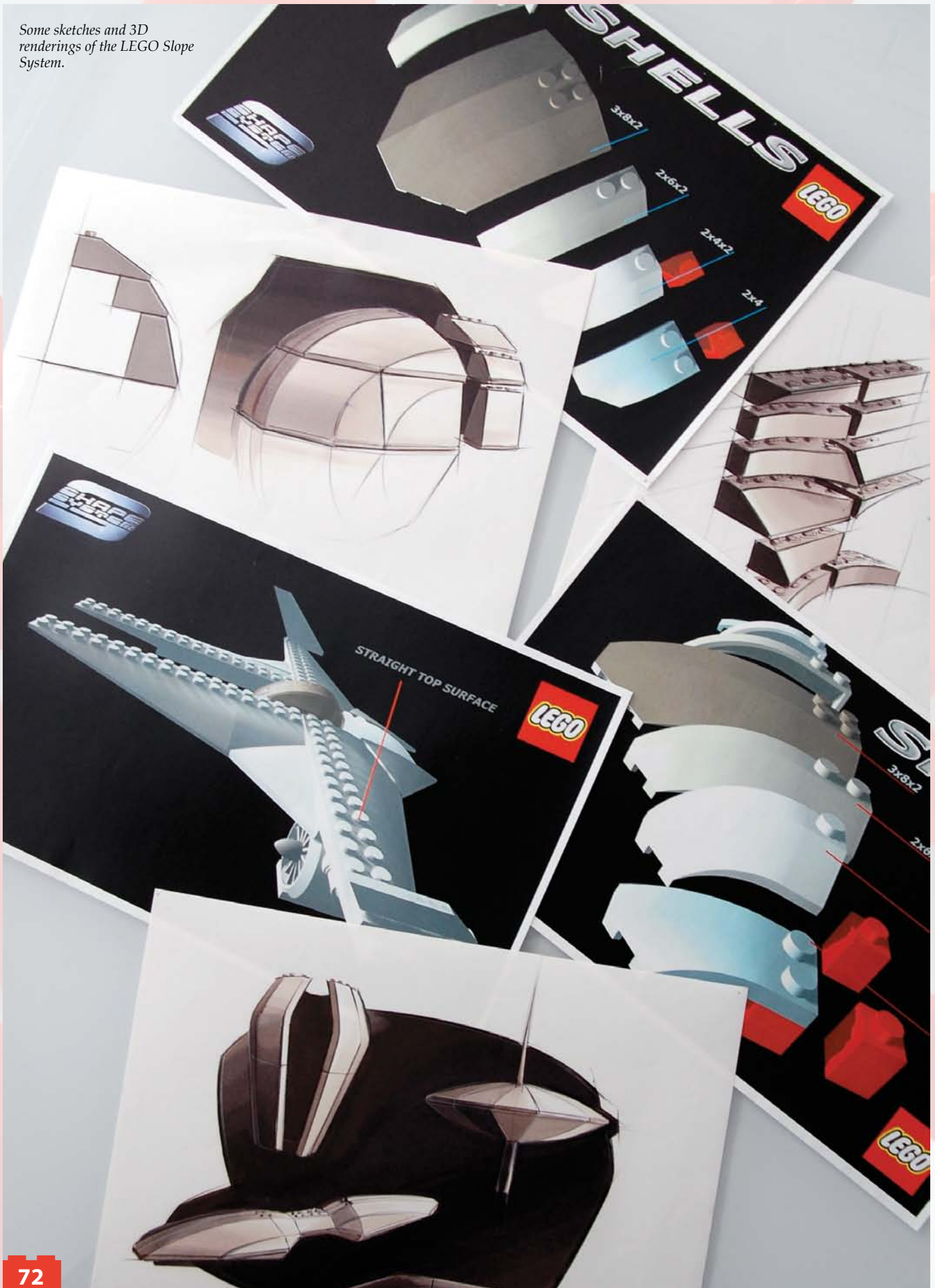
*Article and Photography
by Henk Holsheimer*



More prototypes, including the cockpit to the Jedi Starfighter.



Some sketches and 3D renderings of the LEGO Slope System.




First in 2D we mapped out all possible angles for bricks and plates. From there, we started to make a selection of which angles could be combined and would complement each other. After long discussions and meetings with the *Star Wars* team and Design Lab, we agreed on a few angles and shapes that could be our starting point for creating elements.

In the meantime, I sketched many spaceships to get a feel for what kind of shapes were needed. While sketching, I realized that not only vehicle body parts but also cockpits should be part of this new system. This led into creating curved shell elements that would cover the curved bricks underneath. This was the breakthrough that led to the Shape System. Now it was just combining the angles and curves and doing another round in selecting the right combinations.

I prototyped the elements in 3D so the *Star Wars* team could start building with them and it seemed that other teams like Racers were interested. However, they also needed to finance the investment of the amount of new moulds.

I am proud to see that the elements are being used in many themes today and that they have not become out of fashion, as some people predicted at the time.

From time to time new shape elements are being developed, always based on the same rules we defined in the year 2001. Some very special elements I designed within these rules was the cockpit of the Jedi Starfighter and *Slave I*. 



The LEGO Group

An Unusual Partnership

From 1955 to 1960, LEGO® bricks were sold in Iceland under the name SIBS Kubbar.

The reason was an unusual agreement made between the LEGO Group and SIBS — The Icelandic Association of Tuberculosis Patients.

*Article by Kristian Hauge, LEGO Idea House
Photography provided by the LEGO Idea House*



The main building at Reykjalundur.



The patients/workers lived on the premises in houses like these above.

SIBS was established in 1938 and from the very beginning the association worked towards creating a casual ward for recovering tuberculosis patients. The casual ward was thought as an intermediate station for the patients on their way from the sickbed to once again becoming a part of the ordinary workforce. It was very difficult at that time for people recovering from tuberculosis to find work either because they were too weak to work properly after their illness or because of reluctance among Icelandic companies who were afraid to hire them due to fear of the illness being infectious.

In 1944, SIBS succeeded in establishing the casual ward Reykjalundur and the first patients moved in the following year. At first, Reykjalundur had room for 40 patients, but by 1949, it was expanded to house another 60.

Perseverance prevailed

The casual ward had nine workshops including a joiner's workshop, a workshop for furniture, a workshop for toys, and a workshop for plastic. By 1955, Reykjalundur produced almost all toys sold on Iceland.

In the mid-1950s, three representatives from Reykjalundur traveled to a toy fair in Dusseldorf. There they met Godtfred Kirk Christiansen, who also attended the fair. Even though Godtfred was reluctant at first, one of the representatives from Reykjalundur, Dr. Oddur Olufson, succeeded in persuading Godtfred Kirk Christiansen to begin a corporation in Iceland. In 1955, Reykjalundur received the first molds for production of LEGO bricks and other plastic toys. The first molds were distributed through the Danish company Elmodan in Copenhagen, but soon the molds were shipped directly from the LEGO Group to Iceland. Besides SIBS Kubbar, Reykjalundur also produced the LEGO Ferguson tractor and other plastic toys from the LEGO Group.

Although some of Reykjalundur's success in Iceland was due to very high tariffs on imported goods which prevented foreign competition, the CEO of Reykjalundur Arni Einarsson mentioned in an interview to a Danish newspaper in 1955 that a lot of their success was due to the fact that they had the sympathy of the Icelandic people and that this sympathy prevented other companies to enter their line of business.

Imports restricted

The reason why the bricks were sold under the name SIBS and not LEGO System was due to a restriction on imported packaging. This meant that Reykjalundur couldn't obtain the original LEGO packaging from Denmark. By 1960, Reykjalundur was allowed to import packaging and henceforth the bricks were sold as LEGO bricks, but they continued to be produced in Iceland. From 1973 onward, Reykjalundur also produced and sold LEGO DUPLO® on Iceland. In 1977, the production of LEGO elements stopped on the casual ward but Reykjalundur continued to distribute and market LEGO products on Iceland. Although the name since has changed from time to time, it is still the "descendant" of the old Reykjalundur who oversees the distribution today. **b**



Plastic LEGO truck with Icelandic wording from the '50s.

REYKJALUNÐUR

*Biðjið um
Reykjalundar-
leikföng*

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Framleiðir: Plast- tré- og stoppuð leikföng

*Þörnín una sér
ið leikföng frá
Reykjalundi*

Icelandic advertisement from the '50s.



Patients/workers packing LEGO bricks.

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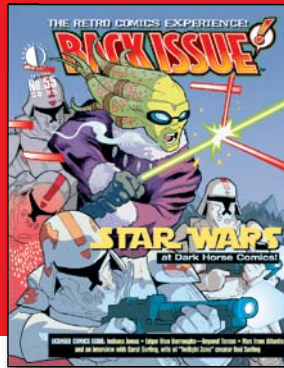
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"Licensed Comics!" Star Wars, Indiana Jones, Man from Atlantis, DC's Edgar Rice Burroughs backups (John Carter, Pellucidar, Carson of Venus), Marvel's Warlord of Mars, and an interview with CAROL SERLING, wife of ROD SERLING. With art and commentary from ANDERSON, BYRNE, CLAREMONT, DORMAN, DUURSEMA, KALUTA, MILLER, OSTRANDER, and more. Cover by BRIAN KOSCHACK.

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BACK ISSUE #56

"Avengers Assemble!" Writer ROGER STERN's acclaimed 1980s Avengers run, West Coast Avengers, early Avengers toys, and histories of Hawkeye, Mockingbird, and Wonder Man, with art and commentary from JOHN and SAL BUSCEMA, JOHN BYRNE, BRETT BREEDING, TOM DeFALCO, STEVE ENGLEHART, BOB HALL, AL MILLGROM, TOM MORGAN, TOM PALMER, JOE SINNOTT, and more. PÉREZ cover!

(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$2.95 • Ships April 2012



BACK ISSUE #57

JENETTE KAHN interviewed by ROBERT GREENBERGER, DC's Dollar Comics and unrealized kids' line (featuring an aborted Sugar and Spike revival), the Wonder Woman Foundation, and the early days of the Vertigo imprint. Exploring the talents of ROSS ANDRU, KAREN BERGER, STEVE BISSETTE, JIM ENGL, GARTH ANNIS, NEIL GAIMAN, SHELLY MAYER, LANN MOORE, GRANT MORRISON, and more!

(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$2.95 • Ships June 2012



ALTER EGO #107

Big BATMAN issue, with an unused Golden Age cover by DICK SPRANG! SHEL DORF interviews SPRANG and JIM MOONEY, with rare and unseen Batman art by BOB KANE, JERRY ROBINSON, WIN MORTIMER, SHELLY MOLDOFF, CHARLES PARIS, and others! Part II of the TONY TALLARICO interview by JIM AMASH! Plus FCA, MR. MONSTER'S COMIC CRYPT, BILL SCHELLY, and more!

(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$2.95 • Ships Jan. 2012



ALTER EGO #108

1970s Bullpenner WARREN REECE talks about Marvel Comics and working with EVERETT, BURGOS, ROMITA, STAN LEE, MARIE SEVERIN, ADAMS, FRIEDRICH, ROY THOMAS, and others, with rare art! DEWEY CASSELL spotlights Golden Age artist MIKE PEPPE, with art by TOTH, ANDRU, TUSKA, CELARDO, & LUBBERS, plus FCA, MR. MONSTER, BILL SCHELLY, cover by EVERETT & BURGOS, and more!

(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$2.95 • Ships March 2012



ALTER EGO #109

Spectre/Hour-Man creator BERNARD BAILY & Johnny Thunder's JOHN B. WENTWORTH, '40s super-groups that might have been, art by ORDWAY, INFANTINO, KUBERT, HASEN, ROBINSON, and BURNLEY, LEONARD STARR interview by JIM AMASH, MIKE PEPPE interview by DEWEY CASSELL, BILL SCHELLY on "50 Years of Fandom" at San Diego 2011, FCA, Mr. Monster's Comic Crypt, PÉREZ cover, and more!

(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$2.95 • Ships May 2012



ALTER EGO #110

SHAZAM!/FAWCETT issue! The 1940s "CAPTAIN MARVEL" RADIO SHOW, interview with radio's "Billy Batson" BURT BOYAR, P.C. HAMERLICK and C.C. BECK on the origin of Capt. Marvel, ROY THOMAS and JERRY BINGHAM on their Secret Origins "Shazam!", MARC SWAYZE, more BERNARD BAILY, LEONARD STARR interview Part II, Mr. Monster's Comic Crypt, BILL SCHELLY, and more!

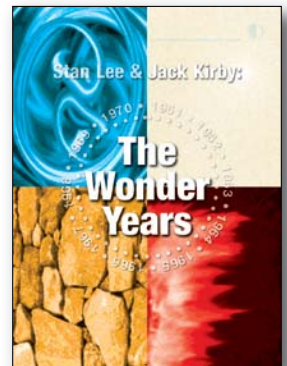
(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$2.95 • Ships June 2012



DRAW! #22

Interview with inker SCOTT WILLIAMS from his days at Marvel and Image to his work with JIM LEE, FRANK MILLER interview, plus MILLER and KLAUS JANSON show their working processes. Also, MIKE MANLEY and BRET BLEVIN'S "Comic Art Bootcamp", a "Rough Critique" of a new-comer's work by BOB McLEOD, art supply reviews by "Crusty Critic" JAMAR NICHOLAS, and more!

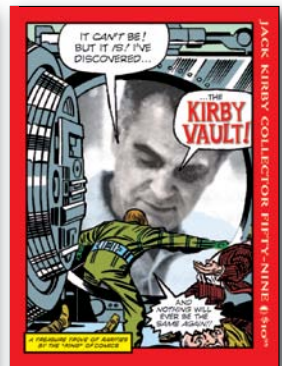
(84-page magazine with COLOR) \$7.95 (Digital Edition) \$2.95 • Ships March 2012



LEE & KIRBY: THE WONDER YEARS (KIRBY COLLECTOR #58)

Special double-size book examines the first decade of the FANTASTIC FOUR, and the events that put into motion the Marvel Age of Comics! New interviews with STAN LEE, FLO STEINBERG, MARK EVANIER, JOE SINNOTT, and others, with a wealth of historical information and Kirby artwork!

(160-page trade paperback) \$19.95 (Digital Edition) \$5.95 • Now shipping! (Subscribers: counts as two issues)



KIRBY COLLECTOR #59

"Kirby Vault!" Rarities from the "King" of comics: Personal correspondence, private photos, collages, rare Marvelmania art, bootleg album covers, sketches, transcript of a 1969 VISIT TO THE KIRBY HOME (where Jack answers the questions YOU'D ask in '69), MARK EVANIER, pencil art from the FOURTH WORLD, CAPTAIN AMERICA, MACHINE MAN, SILVER SURFER GRAPHIC NOVEL, and more!

(104-page magazine) \$10.95 (Digital Edition) \$3.95 • Ships March 2012



BRICKJOURNAL #17

LEGO SPACE WAR issue! A STARFIGHTER BUILDING LESSON by Peter Reid, WHY SPACE MARINES ARE SO POPULAR by Mark Stafford, a trip behind the scenes of LEGO'S NEW ALIEN CONQUEST SETS that hit store shelves earlier this year, plus JARED K. BURKS' column on MINIFIGURE CUSTOMIZATION, building tips, event reports, our step-by-step "YOU CAN BUILD IT" INSTRUCTIONS, and more!

(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$3.95 • Ships Jan. 2012



BRICKJOURNAL #18

Go to Japan with articles on two JAPANESE LEGO FAN EVENTS, plus take a look at JAPAN'S SACRED LEGO LAND, Nasu Highland Park—the site of the BrickFan events and a pilgrimage site for many Japanese LEGO fans. Also, a feature on JAPAN'S TV CHAMPIONSHIP OF LEGO, a look at the CLICKBRICK LEGO SHOPS in Japan, plus how to get into TECHNIC BUILDING, LEGO EDUCATION, and more!

(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$3.95 • Ships March 2012



BRICKJOURNAL #19

LEGO EVENTS ISSUE covering our own BRICKMAGIC FESTIVAL, BRICKWORLD, BRICKFAIR, BRICKCON, plus other events outside the US. There's full event details, plus interviews with the winners of the BRICKMAGIC CHALLENGE competition, complete with instructions to build award winning models. Also JARED K. BURKS' regular column on minifigure customizing, building tips, and more!

(84-page FULL-COLOR magazine) \$8.95 (Digital Edition) \$3.95 • Ships May 2012

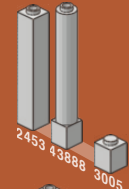
Part Index by Mike Doyle

earth orange




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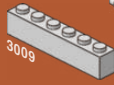
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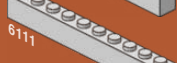
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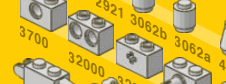


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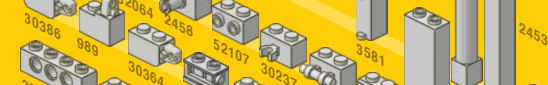
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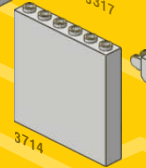
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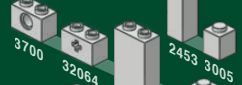


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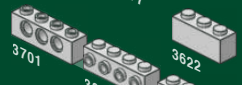
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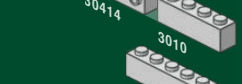
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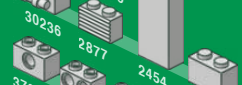
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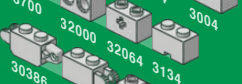
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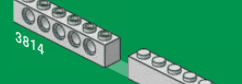
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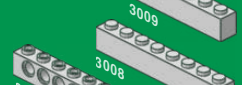
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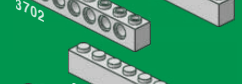
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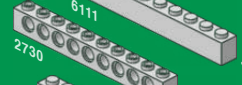
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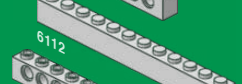
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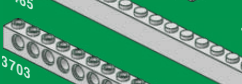
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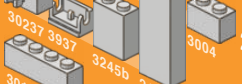
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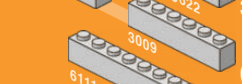
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bright light yellow

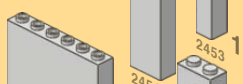


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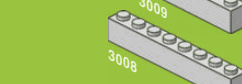
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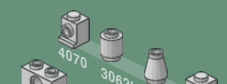


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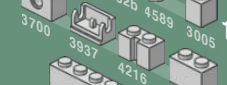


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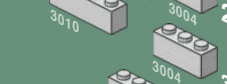
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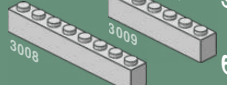
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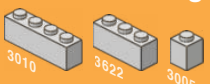


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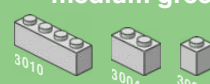
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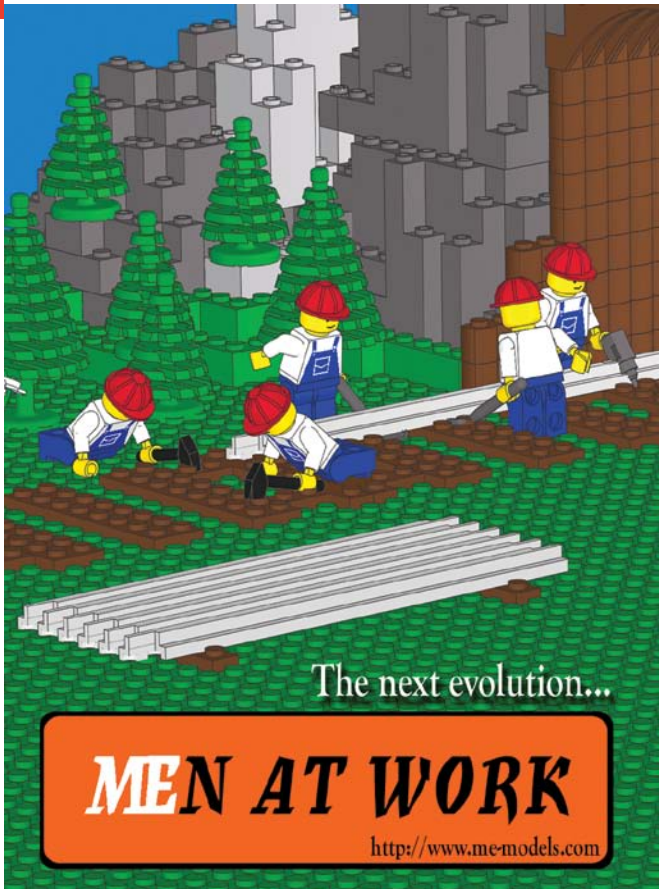
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medium green



3010 3004 3005

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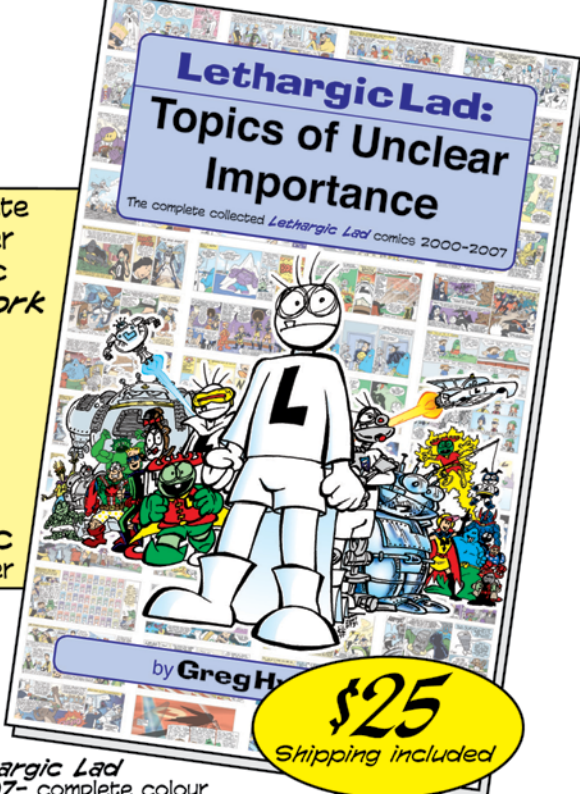
Hey Kids! Comics!

by Greg (AFOLs) Hyland

Lethargic Lad: Topics of Unclear Importance is a complete collection of seven years of Lethargic Lad comics! Presenting over 350 strips from the lethargiclad.com website and all the Lethargic Lad three-page comics that originally appeared in the pages of *Dork Tower* comics.

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-John Kovalic
Dork Tower



Lethargic Lad: Topics of Unclear Importance

The complete collected *Lethargic Lad* comics 2000-2007

by Greg Hyland

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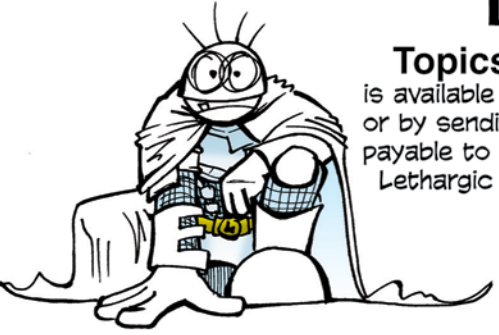


Lethargic Lad:

Topics of Unclear Importance

is available exclusively at www.lethargiclad.com or by sending check or money order made payable to "Greg Hyland" to:

Lethargic Lad: Topics of Unclear Importance
60 East Ave. N.
Hamilton, Ontario
Canada
L8L 5H5



Smiles are easy to find when playing, but working, it's not quite as easy. Unless you like your work, the job is often just that - something to do for the paycheck.

This isn't the case at LEGO KidsFest. The event came to Raleigh, and with it came a sales staff from stores in the region (including other states). I volunteered to help out and could tell you how busy it was and tiring it was, but you wouldn't know it here. For them, and also me and the other volunteers, it was a lot of fun.



Last Word

Below, some pictures while at LEGOLAND Florida's opening — more smiles!

See you next issue!!!



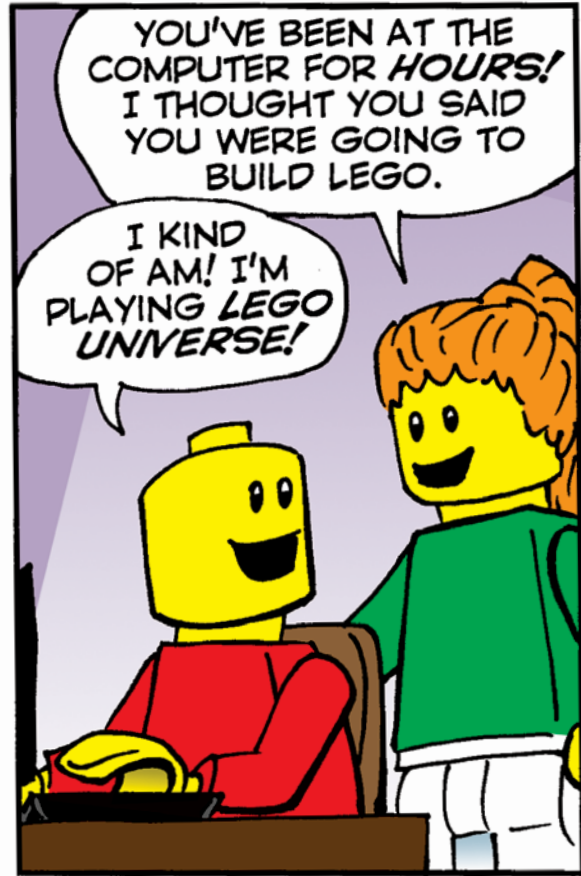
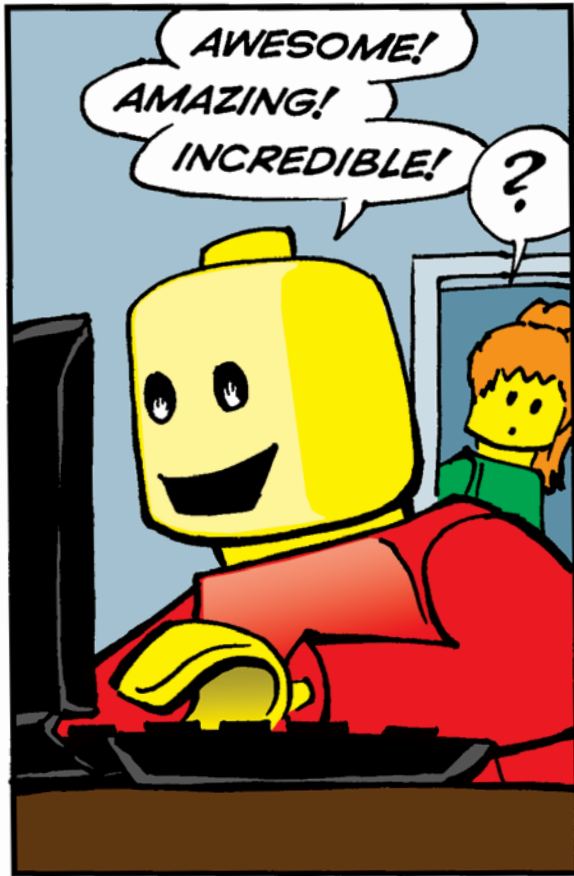
KAMINOAN'S www.fineclonier.com
FINE CLONIER DECALS

A row of five custom LEGO minifigures with various decals. From left to right: a red and white figure, a purple and black figure, a tan figure holding a pink lightsaber, a red and white figure on a motorcycle, and a grey and black figure.

Kaminoan's Fine Clonier. For all your minifig decal customization needs.

'AFOLS

by Greg Hyland



HEY GANG! 'AFOLS' OWN MARVIN IS ACTUALLY ON LEGO UNIVERSE UNDER THE NAME "AmazingMarvin." IF YOU SEE HIM, BE SURE TO SAY HI!

BrickJournal

people • building • community

THE MAGAZINE FOR LEGO® ENTHUSIASTS OF ALL AGES!



BRICKJOURNAL magazine (edited by Joe Meno) spotlights all aspects of the LEGO® Community, showcasing events, people, and models every issue, with contributions and how-to articles by top builders worldwide and product intros, and more. Available in both FULL-COLOR print and digital editions. Print subscribers get the digital version FREE!

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BRICKJOURNAL #1

The ultimate resource for LEGO enthusiasts of all ages, showcasing events, people, and models! FULL-COLOR #1 features an interview with Certified LEGO Professional NATHAN SAWAYA, car designs by STEPHAN SANDER, step-by-step building instructions and techniques for all skill levels, new set reviews, on-the-scene reports from LEGO community events, and other surprises!

(84-page print magazine) SOLD OUT
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BRICKJOURNAL #2

This FULL-COLOR issue spotlights blockbuster summer movies, LEGO style! Go behind the scenes for new sets for INDIANA JONES, and see new models, including a MINI FLYING WING and a LEGO CITY, a lifelike IRON MAN, plus how to CUSTOMIZE MINIFIGURES, BUILDING INSTRUCTIONS, a tour of the ONLINE LEGO FACTORY, and lots more!

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95

PRINT SUBSCRIPTIONS: Six issues \$57 US (\$75 Canada, \$86 elsewhere)
DIGITAL SUBSCRIPTIONS: \$23.70 for six digital issues



BRICKJOURNAL #3

Event Reports from BRICKWORLD, FIRST LEGO LEAGUE WORLD FESTIVAL and PIECE OF PEACE (Japan), spotlight on our cover model builder BRYCE MCGLONE, behind the scenes of LEGO BATMAN, LEGO at COMIC-CON INTERNATIONAL, FIRST LEGO LEAGUE WORLD FESTIVAL, plus STEP-BY-STEP BUILDING INSTRUCTIONS, TECHNIQUES, and more!

(84-page FULL-COLOR magazine) \$8.95
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BRICKJOURNAL #4

Interviews with LEGO BUILDERS including cover model builder ARTHUR GUGICK, event reports from BRICKFAIR and others, touring the LEGO IDEA HOUSE, plus STEP-BY-STEP BUILDING INSTRUCTIONS and TECHNIQUES for all skill levels, NEW SET REVIEWS, and an extensive report on constructing the Chinese Olympic Village in LEGO!

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(Digital Edition) \$3.95



BRICKJOURNAL #5

Event report on the MINDSTORMS 10th ANNIVERSARY at LEGO HEADQUARTERS, Pixar's ANGUS MACLANE on LEGO in filmmaking, a glimpse at the LEGO Group's past with the DIRECTOR OF LEGO'S IDEA HOUSE, event reports, a look at how SEAN KENNEY's LEGO creations ended up on NBC'S 30 ROCK television show, instructions and spotlights on builders, and more!

(84-page FULL-COLOR magazine) \$8.95
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BRICKJOURNAL #6

Spotlight on CLASSIC SPACE SETS and a look at new ones, BRANDON GRIFFITH shows his STAR TREK MODELS, LEGO set designers discuss their work creating the SPACE POLICE with PIRATE SETS, POWER FUNCTIONS TRAIN DEVELOPMENT, the WORLD'S TALLEST LEGO TOWER, MINI-FIGURE CUSTOMIZATION, plus coverage of BRICKFEST 2009 and more!

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95



BRICKJOURNAL #7

Focuses on the new LEGO ARCHITECTURE line, with a look at the new sets designed by ADAM REED TUCKER, plus interviews with other architectural builders, including SPENCER REZKALLA. Also, behind the scenes on the creation of POWER MINERS and the GRAND CAROUSEL, a LEGO BATTLESHIP over 20 feet long, reports from LEGO events worldwide, and more!

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95



BRICKJOURNAL #8

We go to the Middle Ages, with a look at the LEGO Group's CASTLE LINE, featuring an interview with the designer behind the first LEGO castle set, the YELLOW CASTLE. Also: we spotlight builders that have created their own large-scale version of the castle, and interview other castle builders, plus a report on BRICKWORLD in Chicago, and still more instructions and building tips!

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95



BRICKJOURNAL #9

BrickJournal looks at LEGO® DISNEY SETS, with features on the Disney LEGO sets of the past (MICKEY and MINNIE) and present (TOY STORY and PRINCE OF PERSIA)! We also present Disney models built by LEGO fans, and a look at the newest Master Build model at WALT DISNEY WORLD, plus articles and instructions on building and customization, and more!

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95



BRICKJOURNAL #10

BrickJournal goes undersea with looks at the creation of LEGO's new ATLANTIS SETS, plus a spotlight on a fan-created underwater theme, THE SEA MONKEYS, with builder FELIX GRECO! Also, a report on the LEGO WORLD convention in the Netherlands, BUILDER SPOTLIGHTS, INSTRUCTIONS and ways to CUSTOMIZE MINIFIGURES, LEGO HISTORY, and more!

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95



BRICKJOURNAL #11

"Racers" theme issue, with building tips on race cars by the ARVO BROTHERS, interview with LEGO RACERS designer ANDREW WOODMAN, LEGO FORMULA ONE RACING, TECHNIC SPORTS CAR building, event reports, instructions and columns on MINIFIGURE CUSTOMIZATION and MICRO BUILDING, builder spotlights, LEGO HISTORY, and more!

(84-page FULL-COLOR magazine) \$8.95
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BRICKJOURNAL #12

A look at school sculptures by NATHAN SAWAYA, builder MARCOS BESSA's creations, ANGUS MACLANE's CubeDudes, a Nepali Diorama by JORDAN SCHWARTZ, instructions to build a school bus for your LEGO town, minifigure customizations, how a POWER MINERS model became one for ATLANTIS, building standards, and much more!

(84-page FULL-COLOR magazine) \$8.95
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BRICKJOURNAL #13

Special **EVENT ISSUE** with reports from **BRICKMAGIC** (the newest US LEGO fan festival, organized by *BrickJournal* magazine), **BRICKWORLD** (one of the oldest US LEGO fan events), and others! Plus: spotlight on **BIONICLE** builder **NORBERT LAGUBUEN**, our regular column on minifigure customization, step-by-step "You Can Build It" instructions, spotlights on builders and their work, and more!

(84-page **FULL-COLOR** magazine) \$8.95
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BRICKJOURNAL #14

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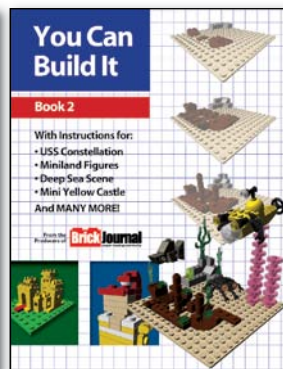
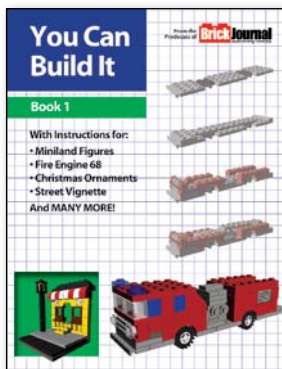
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